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Seek Aid To Raise C&W Dips

By BILL WILLIAMS

NASHVILLE: With crowds at country concerts across the nation off some 25-30 percent, a special symposium will be called here for talent agencies, radio stations, building managers, promoters and artists to take steps to stop the decline.

Dick Blake, president of the Hubert Long Talent Agency, says an experiment in Charlotte, N.C., already has indicated that the declining situation can be reversed despite the sagging economy.

The Charlotte experiment involved Paul Buck, manager of the Coliseum there, who reduced the price of tickets for the first time for a package show in an effort to "bring families back to the shows." It was a success, and will be accelerated with a package show scheduled for Feb. 22.

Buck reduced the adult ticket price by 50 cents and cut duos for children under 12 in half. In the next show, featuring seven acts, adult prices will be dropped a dollar across the board (about 25 percent).

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Multiple Speaker License Dispute To Supreme Court

By JIM MELANSON

NEW YORK: The validity of performing licenses for locations playing broadcast music through multiple speakers is due for consideration by the U.S. Supreme Court.

In a brief filed with the court Jan. 31, copyright owners 20th Century Music and Mary M. Bourne seek a reversal of an appellate court decision

favoring George Arken, Pittsburgh restaurant owner, that such use does not constitute a "performance" and therefore is not subject to licensing by a performing rights organization.

At immediate stake are \$510 similar licenses which bring publishers and writers some \$246,000 in annual

fees through ASCAP membership. Also involved, although not directly, are the effects a Supreme Court's "multiple speaker" decision may have on fees paid ASCAP by wired-music operators, such as Muzak, who have challenged the society's rates as excessive. Such li-

(Continued on page 8)

Retailers Wooded At GRT Meets

By BOB KIRSCH

LOS ANGELES: GRT Music Tapes in Sunnyvale, Calif. has launched an ongoing program of individual meetings with key retailers to allow them to "unload their gripes and praises on us and allow us to hear ideas off one another," reports GRT vice president White Snover.

In each instance, the dealer will be a guest of GRT at its headquarters.

The first meeting was held recently with Barrie Bergman, president of the 64-store Record Bar chain.

(Continued on page 10)

RCA Launches New Club To Spur 'Q' Penetration

By STEPHEN TRAIMAN

NEW YORK: RCA is launching a Quadraphonic Record and Tape Club with its Music Service operation mailing the announcement to 200,000 prospects.

The action by RCA is the first major direct mail consumer campaign for CD-4 discrete 4-channel software.

Due mainly to key CD-4 manufacturer support, David Hensberry, division vice president, RCA Records music and operation services, expects the "experiment to determine buying interest in CD-4

software" to turn out much better than a low-key test by Columbia House early last year for SQ matrix disks and tapes.

As Bob Walker, JVC hi fi merchandising manager, explains, "This will go a long way toward increasing 4-channel equipment sales and owners' satisfaction by breaking one of the last barriers—direct distribution to consumers in smaller market areas."

JVC intends to promote the new RCA club, which offers both CD-4

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Dealers Take On Pirates

By IS HOROWITZ

ATLANTIC CITY, N.J.: A campaign launched two weeks ago by a local dealer to alert consumers to the evils of tape piracy has already enlisted the aid of 18 other record and tape retailers in Southern New Jersey.

Idea for the educational drive came to F. Charles Chiarello, manager of the Russ Miller Record Shops here and in nearby Margate City, when his attention was called to the antipiracy album sleeve recently adopted by Mercury/Phonogram (Billboard, Jan. 10).

Via the RIAA, Chiarello was given permission by Phonogram to duplicate the material. To this he added some of his own and printed up a batch of flyers for distribution to his customers.

Chiarello has also made up easel posters displaying the flyer for use on store counters. The posters, headed "Help Us Stop Piracy Now," have been made available to other regional dealers together with quantities of flyers.

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New Features Dominating NEC Convention In D.C.

By JIM FISHER

WASHINGTON: A record 2,500 students and exhibitors are scheduled to attend the 15th annual NEC national convention here Saturday (8) through Wednesday (12), and a series of new features will highlight the event including a new touring artists program.

More than 450 universities and colleges will be represented, surpassing the old mark of 400, and more than 250 exhibitors will attend, a rise of 50. The convention will be housed in two hotels across the street from each other, the Sheraton-Park and the Shoreham Americana.

The touring artists program will premiere with nine acts performing

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8-Track And Cassettes Equal Club Disk Sales

NEW YORK: Although five LPs are sold at retail for every two pre-recorded tapes in all configurations, at Columbia House and RCA Music Service—two major direct mail club operations—the combination of 8-track and cassette cassettes or outlets disks.

Columbia House has seen the ratio shift from 75-25 LP over tape to an almost 50-50 split in less than two years. RCA Music Service has maintained a steady 75-25 stereo 8/cassette superiority over disk since

(Continued on page 10)



OLIVIA... she's starting the new year with a stunningly beautiful album. We at MCA Records can't think of a better gift for you. Try it, she'll put you in a mellow mood, relax and enjoy OLIVIA NEWTON-JOHN: "Have You Ever Been in Love?" Produced by John Farrar (MCA 2133).

(Advertisement)



EVERYBODY BOOGIE WITH COTTON! James Cotton (band now on tour with Johnny Winter)... Three months of sold out dates in San Francisco, Houston, Dallas, Seattle, Chicago, Detroit, Boston, Memphis, Atlanta, and many more... Fabulous exposure for a fabulous group! Their album 100% Cotton (RSD 5620) available now from THE BUDDAH GROUP.

(Advertisement)

FUNKY BUNCH

YOU'LL KNOW HIM NOW!

INCLUDING THE HIT SINGLE "CHANGING MY MIND" (MCA 2133)

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Behind every great album, there's a big hit single. "Lady," WB 40102 in the album Styx II on the Wooden Nickel brand.

Styx

Manufactured and Distributed by RCA Records



Chicago Kid

WNS P8WN 1012



Tara Asking \$10 Mil In Breach Suit Against ABC

By RADCLIFF JOE

NEW YORK—A \$10 million breach of contract suit has been filed in State Supreme Court here by Tara Productions Corp. against American Broadcasting Company, Gulf & Western Industries, Paramount Records, Famous Music Corp., Duall Records, and two principals of the companies, I. Martin Pompadour and David Judelson.

The charges by Tara, U.S. distributor of such international recording artists as the Moody Blues and the Jethro Tavers, developed out of alleged misbanding by Famous of a 1973 Tara/Famous contractual agreement authorizing Famous to manufacture and distribute certain Tara products.

The \$5-count complaint also ac-

cuses ABC of perpetuating the breach of contract following its acquisition of Famous last year.

The suit alleges that before the acquisition of Famous by ABC, Famous had breached its contractual agreements with Tara through a reduction in normal Famous sales, promotion and public relations staff; and a subsequent failure by Famous to live up to normal trade practices in promoting and distributing the Tara records.

The suit further charges that ABC, following its acquisition of Famous, "systematically proceeded to destroy the Tara label by purposefully and willfully failing and refusing to distribute any of the records issued by Tara."

New California Piracy Law Would Nail Guilty Dealer

Okl. Antipiracy Bill Wins a 9-0 Victory In House

OKLAHOMA CITY—By an overwhelming 9-0 vote, members of the Oklahoma House of Representatives voted to pass antipiracy bill H182 authored by Democrats Fred Ferrell of Elgin and Finis Smith of Tulsa at their Wednesday session last week.

Excluded from the measure are recordings more than 40 years old. Bill H182 specifies that for a first offender, a fine not exceeding \$500 be levied. For a second conviction, the fine leaps up to not more than \$2,500 and/or two years in the state prison.

If passed this spring, the bill would become law next Sept. 30.

LOS ANGELES—A bill to make tape and record piracy a felony with a minimum one year jail sentence and fines up to \$25,000 for first time offenders, has been introduced in the California Legislature by Assemblyman Mike Antonovich.

Second time offenders would receive a minimum of three years and a maximum of 10 in jail and be subject to fines running up to \$100,000. A significant factor in the proposed bill would be the involvement of the retailer in the act. Retail merchants willfully selling pirated merchandise would be guilty of a misdemeanor.

Antonovich, who represents several suburban Los Angeles communities, including Burbank and Glendale, will see his bill tested in January before the state's criminal justice committee chaired by Assemblyman Alan Sierot.

Felony penalties would be imposed on manufacturers, distributors and wholesalers of pirated records, and possession of pirated goods would be declared a public nuisance, subject to seizure or destruction.

Symphonies Adopt Radio Funds Pitch

By DAVE DEXTER JR.

LOS ANGELES—An unconventional funds-raising project inaugurated by the Cleveland Orchestra five years ago is spreading year by year to other symphonic groups in other cities and will be attempted for the first time in San Francisco over a three-day period starting Feb. 28.

San Francisco Symphony officials propose to raise at least \$100,000 via the 56-hour broadcast over KKHI. The event is being co-chaired by Mrs. John R. Upton and Mrs. John G. Rogers, prominent Bay Area classical buffs.

Back in 1970 when the Clevelanders conceived the project, at a time when the late George Szell was the group's renowned conductor, the receipts amounted to \$39,840. By 1974 the net had increased to \$73,530 and a total of \$281,388 over a five-year span.

Boston was second to present a

radio marathon in 1974 netted \$40,000 in its fourth year. Cognizant of a relatively new device for acquiring desperately needed funds to counteract perennial operating losses, Denver and Washington, D.C. launched similar efforts a year ago with nets of \$42,000 and \$68,000, respectively.

The upcoming San Francisco event is the first of its kind.

A catalog is published containing a list of records from which the public may request specific selections ranging from \$15 a play to \$2,500. In addition to having their choice of music played on KKHI, donors hear their names on the broadcast.

"Our coming marathon," says Mrs. Upton, "will offer everyone in our area an opportunity to personally participate in producing substantial revenue for our symphony."

Camelot Dreams Of 10 Stores

By JOHN SIPPET

NORTH CANTON, Ohio, Feb. 5. As every executive and manager of Stark Record Service here is promptly on time for the breakfast which opens the second day of the firm's second annual convention. The banquet the previous night lasted till midnight.

Feb. 6 6:20 p.m. 11's 28 above, cars are graping homeward through a driving sleet. A few cars are huddled in the huge Hillside shopping center parking area. Inside the mammoth Clerk's discount store, there are 18 customers. Nine of them are congregated in the Stark leased department.

The \$60,000-stocked record tape/cassette sheet music area stands out. It's newly carpeted, has its own check-out counter with two alert employees hovering after the browsing patrons.

These two aforementioned incidents graphically back founder Paul David's prediction at the Tuesday night banquet that the firm's 30-store Camelot chain will reach 100 by 1980. For the esprit de corps the taciturn Lebanese has molded through his own outstanding example continually produces example.

(Continued on page 66)

Harvey Sells Disco Hardware Via New N.Y. Demo Facilities

By STEPHEN TRAIMAN

NEW YORK—Harvey Sound, with seven locations in the metro area, is the first major hi-fi chain to spotlight the disco hardware boom with the official opening last week of a discotheque demonstration room at its 45th St. office off Fifth Ave.

Harvey officials had noted the growth in interest for specific disco music hardware—bigger amps and more "muscular" speaker systems to handle the typical high sound vol-

ume—over the last year. As a result, a foursome of Mike Blasco, Bruce Dorfman, Steve Levine and Tom Scheraga set up City, Inc., in Brooklyn, which now supplies Harvey and others with special mixers, preamps, speakers and a new mixing "desk" that folds like a trunk for portable operations.

In a large ad in The New York Times, the chain featured:

- GLI'S Disco 3800 mixer for two stereo 12 players and a tape deck, \$325, and Disco 3200 stereo preamp with multiple tape inputs and power amp outputs, \$235.

- McIntosh MC 2300 stereo power amp with 300 watts per channel RMS, \$129.

- Bozak CMA-10-2D stereo mixer/preamp with 4 stereo and two mic/line inputs, program and inputting monitor, \$595.

E.C. TAPE SUBPOENAS 6 EXECS

MILWAUKEE—Subpoenas were issued here this week asking that executives of six major record companies file depositions in federal court in connection with a recent contempt of court decision against David Heilman and his E.C. Tape Inc.

Heilman's attorney, Bob Frieberg, demanded depositions from Godard Lieberman of CBS Records, Jerry Moss, A.M. Joe Smith, WEA, Mike Mailand of MCA, Jarrod Rubinstein, ABC, and Herb Goldfarb of London Records after Heilman filed a civil rights action in the U.S. court of Judge John Reynolds seeking to enjoin the state court from holding Heilman in contempt in connection with advertising tape products.

Sen. Scott Urging Performers Royalties

WASHINGTON—Senate Republican leader Hugh Scott has taken his message to two trade unions urging legislation to require royalties to performers when recorded works are played for profit.

Scott's determination to seek performance royalty through amendment of the copyright laws was stated in an article written for simultaneous publication in two trade union quarters, Interface and AFTRA, in their winter issues, out this week.

Interface is published by the Council of AFL-CIO Unions for Professional Employees, which represents more than 1 million professional and technical workers. AFTRA is published quarterly by the AFTRA-CIO and represents 34,000 performers.

More Late News
See Page 66

Don't Run Scared, Neil Bogart Urges

By NAT FREEDLAND

LOS ANGELES—Casablanca Records president Neil Bogart believes the current overall economic recession offers valuable opportunities for any record label that doesn't cut back or run scared. And he's living up to his own advice by expanding his independent operation on practically all fronts.

Bogart expects to open Casablanca's first New York office in March and will hire a nationwide staff of sales-promotion representatives to coordinate with the 26 independent distributors who

handle Casablanca product. He's even asking a president to replace himself in administrative duties.

"Economic hard times are when the record industry should loosen their belts even more than usual, not sit back and wait for the patron saints as some of the majors did just before Christmas," says Bogart.

"The big depression of the 1930s was a boom period for all the entertainment media because the public had a strong need for escape. And records are clearly far and away the

(Continued on page 66)

In England, You Can Buy Disk Pitch On 8-Tracks

LONDON—Recent BBC cutbacks in airtime have prompted three men to form a company, Wilde Rock Promotions, which will promote new record releases by syndicating 8-track compilation tapes to more than 2,000 outlets throughout the U.K.

The company has been set up by Dennis Higginson, Bob Armitage and David Borg, whose idea is that the record companies' "buy" time on the tapes and promote their latest product. The tapes will then be distributed on a regular basis to shops, boutiques, hairdressers and similar outlets.

Anthony says that BBC cuts had made it even more difficult for rec-

ord companies to get their new records heard by the public. "Our idea is that 8-track tapes be compiled, featuring the new records of the week, including album tracks, and will be distributed to various outlets. The result will be that records, which probably would never be heard by radio audiences, will still find a listening public."

He adds that retailers would be provided with 8-track cartridge players where necessary and the tapes would be supplied free. "Everybody has been looking for an ordinary retailer for years and wondering how to use them, but never quite knowing how. We have al-

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DAVID COMBS

ASCAP's West Coast Chief
Works To Erase a Snooty Image

By DAVE DEXTER JR.

LOS ANGELES—ASCAP's diligent three-year campaign to lose its long-time image as a snooty outfit that is interested only in composers of the Cole Porter and Irving Berlin mold is now paying off.

That's the view of David Combs, who is ASCAP's new West Coast regional director here. Now 38, Combs has worked for the performing rights society 10 years, most recently in New York as director of membership.

Combs points to the recent acquisition of Steve Stills, Phoebe Snow, Jim Stafford and Gino Vanelli as proof that the younger generation has accepted ASCAP.

"We also have talent like Stevie Wonder, Marvin Gaye and Smokey Robinson in the fold," Combs says.

"Until 1940, ASCAP had them all—pop, country, classical, musical comedy—and then BMI was formed, and then the likes of young writers turned to the new society. Our entrance requirements were complex and we scared a good many fine unknown talents away."

"That's all changed now," Combs declares. "Four years ago only 12 percent of the writers who had songs on Billboard's Hot 100 were ASCAP members. Last week, that percentage had accelerated to 54 percent. Now that's impressive progress in a short time."

Working closely with Combs, who majored in radio and TV at Texas Christian University in his home town of Fort Worth, are Tad Maloney, his assistant, and a new membership representative, Jerry Goode, who joined ASCAP's office here only last week.

All three men spend evenings in night clubs seeking new writing talent. They get tips from music publicists, writers, managers, and ASCAP members.

"It's a lot like a football coach recruiting new players," Combs says.

Combs says ASCAP attempts to aid struggling young classical composers even though the sonatas, con-

certos and symphonies they compose may never be performed by a professional orchestra. "In certain cases," he says, "we advance composers from \$100 to \$1,500 just to encourage them."

But emerging, skilled rock-jazz-pop-country writers receive substantially more from ASCAP, Combs admits.

"What we'd like to do in our Los Angeles office is set up some sort of workshop, or showcase, for unknown writers. They could walk in and demonstrate their songs in front of professional composers—ASCAP members—here to improve their skills. I think we'll be able to work a

weekly event like this out in the near future," Combs adds.

"ASCAP is extremely anxious to meet all striving writers regardless of what kind of music they conceive. They are welcome to visit our offices in Hollywood. We will even demonstrate to them how ASCAP payments are made to our 20,000 members, based on performances of the thousands of old and new songs which we control."

Combs estimates that about 40 percent of those 20,000 ASCAP members reside on the West Coast. "This," he says, "is where it is in the mid-'80s. I'm delighted to be a part of the scene."

WB Recalls Hendrix LPs

LOS ANGELES—Warner Bros. Records is recalling several posthumous LPs of Jimi Hendrix from distributors and retailers in deference to the extremely high quality of a series of new Hendrix albums stemming from almost 1,000 items of recordings recently rediscovered by Alan Douglas.

Warner Bros. executive director for label management Don Schmitzer says the move is being made because Warner's feels the LPs released after Hendrix's death by Warners and other firms were not of the best quality. The new LPs, he says, are of Hendrix caliber. Best known of the recalled LPs will eventually appear in a "Smash Hits" type album.

The new tapes represent most of Hendrix's output during 1969 and 1970, and include a blues/soul LP,

"Crash Landing" set for release late this month. Other LPs feature pop, blues and improvisational jazz. Alan Douglas and Tony Bongiovanni are the producers of the LP.

CHAIN GIVES
\$300 REBATE

LOS ANGELES—Taking a cue from the automotive industry, the Licorice Pizza chain here is offering a \$300 cash rebate with the purchase of a new car.

Customers are allowed to team up with a friend, says Jim Greenwood, Licorice Pizza president, who bosses the 12 stores in Southern California. A 10th store will unshutter the end of February in the Pacific Beach area of San Diego.

Radio Panel's Subject At
NARM's Opening Session

LOS ANGELES—A panel of nine experts, chaired by Warner Bros. Records president Joe Smith, will highlight opening day sessions of the National Association of Recording Merchandisers (NARM) at its 17th annual convention starting March 3 at the Century Plaza Hotel here.

The subject will be "Radio Promotion Today: Does It Really Exist?"

Panellists for the Monday counterpart event will include Jerry Moss, A&M Records; Russ Regan, 20th Century Records; Ron Abramberg, Epic Records; Bill Gavin of the Gavin Report; Bob Wilson, Radio and Records; George Winson, Bartell Music; and Paul Drew of RKO General Radio.

Representing the merchandising segment of the industry will be Louis Lavinthal, ABC Record and Tape Sales Corp., and Ira Hellerich of the J.L. Marsh/Hellerich Bros. companies.

The keynote address is to be delivered by the president of Pickwick International, Amos Hellerich. Also planned is an address by Stan Cornyn, vice president of creative services for Warner Bros. Records, whose subject will be "The Day Radio Died."

Chairman Smith once was a disk jockey himself and has served, through the years, in numerous ca-

pacities with the Burbank organization.

About 1,300 are expected to attend the conclave. Jules Malamud, NARM executive director, says it is a "very important event."

"The convention is coming at a very crucial time," he adds. "We have a number of problems to attack."

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Massachusetts
Wins Its First
Piracy Victory

SOMERVILLE, Mass.—In a first conviction under the Massachusetts anti-piracy law, Walter Paul Anallito, a distributor here who does business under the name of "Poor Paul's," was found guilty last week of wholesaling pirated tapes.

The four-jury trial in Middlesex County Court followed seizure of some 10,000 suspect tapes. Anallito was convicted on three counts involving CBS product, receiving one suspended sentences on each count. However, the court placed him on probation for one year.

Items seized included tapes by Johnny Cash, Lynn Anderson, Blood Sweat & Tears, Jim Reeves, John Denver and Glenn Campbell. In one of the cases, the defendant's classical item has surfaced in a piracy action, a spurious Van Cliburn tape was also found.

Among winners in the trial were Ed Kelm, CBS Records attorney; Barry Stelmek, of the Department of the RIAA; and salesmen Burt Whitman (CBS) and Jim Johnston (Capitol). Massachusetts state trooper Edward Whelan also testified.

The state anti-piracy statute became effective Oct. 31, 1973.

Executive Turntable



MCA Distributing Corp. has promoted **Vic Duffy** to vice president, production. He is a 13-year employee and began his MCA career, for the old Decca label, as advertising production manager. ... **Pat Laes**, for the last three years East Coast publicity director for A&M Records, is named director of artist development at A&M. ... **Hewes "A.Z." Wilson** upped to vice president in charge of r&b operations at 20th Century Records. Wilson was with the firm when it was founded by its president, **Russ Regan**. ... **Robert T. Bloomberg** is the new president and chief operating officer at Quasar Electronics Corp. ... The new general manager of the Medallion Automotive Products division of Midland International Corp. is **Robert J. Theftord**. Midland markets car sound products. ... **Ned Padua** named general manager, tape duplicating division, at Superscope in San Valley, Calif. Also promoted are **Harvey R. Glickman** to director, corporate communications, and **Flynn Rankell** to manager, corporate communications. ... **Edward Bohlik** is new director, material planning and control, for Zenith Radio Corp. **James A. Stark** moves to Zenith's director of purchasing on the corporate level. ... **Charles Kester** has joined Acoustic Control Corp. as protection manager, overseeing warranty and service operations.

Mike Martucci to single sales coordinator and **Perry Cooper** to national album coordinator at Arista Records. ... **John Brown** to regional promotion, Northeast, r&b division, for ABC Records. ... **Stan Scottland** to New Directions Management. He brings with him a variety of artists that he handled for the past 17 years at CMA, where he headed the agency's club date department. ... **Robert Rubin** at Atlantic Music to artist assistance manager. ... **Mike Johnston** has severed ties with Beaver Productions and has no immediate plans. ... At Columbia Records, **Diane Brooks** to manager, east coast studio sales; **Norman Anderson** to manager, Nashville studio sales; **Annette Corvelli** to supervisor, studio administration; **Marilyn Mullan** to studio scheduler for all New York studio activity; **Sharon Draskovic** to tape product manager; and **Kay White** to supervisor, tape production. ... At Dolby Laboratories, **Elmar Steyer** to European sales manager; **Adrian Home** head of advertising and information; and **Ian Hardeste** to licensing manager. ... **Harold Brown** to sales manager of Tone Distributors, Miami. ... **Leonard Scheer** to vice president and general manager of Soundbridge Records.

Jim Scully has been replaced by **Bob James** as CBS Records Cleveland branch manager. Scully returns to Chicago, his home town, as branch manager for CBS. ... **John Horn** has joined P.K. Distributing, Cleveland, as sales manager.

Sheryl Feuerstein shifts from Connie De Nave's office to East Coast publicity manager for Phonogram-Mercury Records, New York. ... At United Artists, **Donald De Fleiter** takes over as West Coast press coordinator for the label. ... **Brenden S. Okrent**, formerly with Warner Bros. and Blue Thumb, is a new account executive in the Norman Winters public relations quarters in Los Angeles.

Sonny Woods named national promotion director for the r&b and jazz divisions of Motown Records, Los Angeles. ... **Leona Craft** set as Midwest r&b promotion officer for ABC Records Music in Chicago. ... In Atlanta, **Lee Michaels** is the new Southeast regional r&b promotion manager for Phonogram, Inc. The same firm has made **Sue Massie** Minnesota promotion manager. ... **Gus Garba** has left Playboy Records and become promotion director of Fre-tone Records, Memphis.

Linda Grey has been named vice president at Levinson Associates, Los Angeles. She had worked for Mel Greenberg and is now general manager and director of Arlyne Rothberg, Inc., an agency. ... **Joe Cal Caputo** joins the PR Service as senior vice president and media consultant in Los Angeles. ... Joining Mark Roy Productions as an independent producer and packager of shows is **Tony Mann**.

MOVABLE
DISCO MAPS
EXPANSION

LOS ANGELES—Aristocrat Discosettes, operated here by former Londoner Jane Brinton and featuring mobile service via a van equipped with specialized sound and lighting equipment, expects to expand its services into New York, Chicago, Detroit and St. Louis by the end of the year.

Ms. Brinton says Aristocrat both leases and sells equipment ready for use.

In association with Peter Clarno, Ms. Brinton this week opens an advertising-public relations office which will represent **Fair Deal Music**, a British music publishing firm, and the English combo called **Noise Band**. Ms. Brinton will serve as vice president of the new firm, to be known as **Adding Machine**.

FBI Seizes 8,000
N. Carolina Tapes


NORTH BELMONT, N.C.—FBI agents seized about 8,000 allegedly pirated pre-recorded tapes from a warehouse here. Also found were 50 cartons of tape duplicating supplies.

A search warrant was served on Howard Walls, who was on the premises when the search was conducted, according to an AUSA. Giovanniotti, special agent in charge of the FBI office in Charlotte. No arrests were immediately made.

Arista Gets Plumb

LOS ANGELES—Arista Records has signed **Nelly Plum** to supervise production of the original soundtrack LP of the motion picture, "Starburst."

The album, says Plum, will contain 40 songs, many of them hit tunes from the '50s and '60s. David Essex, star of the picture, composed a new "Starburst" tune which Plum will incorporate into the album, a two-record set.



The year of Fogelberg.

1975—the Dan Fogelberg cult becomes the Dan Fogelberg majority, on Top-40 and FM alike.

Beginning with the super-selling album, "Souvenirs," moving strongly on the air and just as strongly up the charts. Reinforced by the single

"Part of the Plan": a hit that's bulletted in all three trades.

"Part of the Plan" is rising fast, after an explosive Denver breakout and heavy play in Philadelphia, Boston, D.C./ Baltimore, Chicago, Milwaukee, Cleveland, Pittsburgh, Minneapolis, Seattle and San Francisco.

"Part of the Plan." 8-50165
The hit single from the
hit album, "Souvenirs."
Dan Fogelberg.
His year starts here,
On Epic Records.

YIP TUPED For details contact this company at the above address.

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OH HENRY!

The new Henry Gross album is getting airplay from coast to coast. It's been picked by Walrus and all three trades. And within two weeks of its release, we've had reorders in ten major markets. A few plugs:

"In short, a man who has always been highly regarded as somewhat of an esoteric talent has become quite commercial ... by far his best ..."

—Billboard

"Piercing vocals coupled with energy that runs rampant even throughout his most tender love songs ..."

—Cash Box

"Plug Henry in and turn yourself on! Disc packs a commercial punch ... Leads to one conclusion—Oh Henry!"

—Record World

HENRY GROSS



"PLUG ME INTO SOMETHING"

(SP 4502)

The new Henry Gross album everyone's plugging into.

On A&M Records

Produced by Terry Cashman and Tommy West

This One



SH47-X9H-NYNY

A
GROSS KUPFS
PRODUCTION

Disclose Country Nominees

Market Quotations

As of closing, Thursday, February 6, 1975

1974	1975	NAME	P-E	(Ratio)	High	Low	Close	Change
------	------	------	-----	---------	------	-----	-------	--------

20%	11%	ABC	6.1	921	18	18	+	+
2%	2%	Ampos	4.2	1568	41	34	+	+
4%	1%	Automatic Radio	1.7	18	18	18	+	+
5%	4%	Avalon	2.8	743	1	34	+	+
25%	1%	Ball & Howell	4.2	784	128	128	+	+
40%	25%	CBS	10	399	364	364	364	+
4%	1%	Columbia Pic	—	1382	41	34	+	+
52%	1%	Craig Court	2.8	28	28	28	28	+
52%	1%	Dinsey, Walt	18	6259	511	301	311	+
3%	3%	DM	5	88	216	216	216	+
29%	18%	Out ' Western	4.0	852	281	27	27	Unch.
3%	2%	Handman	3.0	270	41	41	+	+
5%	5%	Harcum Inc.	10.2	100	100	128	128	+
7%	2%	Lafayette Radio	2.0	240	41	41	+	+
17%	1%	Malibu Radio	1.8	223	141	128	128	+
33%	14%	MCA	5.6	511	301	321	321	+
1%	1%	Multimedia Co.	1.8	484	254	254	254	+
80%	43%	MM	18	7544	416	48	48	+
3%	3%	Morale Elec. Prod.	3.5	176	216	216	216	Unch.
51%	32%	Morale Elec. Prod.	14	1200	451	411	451	+
23%	11%	Mr. Amer. Philips	4.3	158	121	151	151	+
21%	5%	Pinnacle Int.	6.0	134	131	131	131	+
6%	2%	Playboy	4.4	107	31	3	3	—
10%	4%	Sony	16	1751	1	6	79	+
25%	1%	Supertone	2.6	816	141	121	141	+
26%	1%	T-6	1.0	124	41	4	4	—
8%	2%	Telecom	4.2	211	41	4	4	—
1%	1%	Tenax	—	41	1	1	1	—
2%	14%	Tenna	7.5	80	2.08	2.02	2.02	—
10%	5%	Trans American	12	254	216	71	71	+
4%	4%	20th Century	19	576	1	7	6	—
1%	0%	Venues	7.2	12	10	10	12	+
31%	0%	World Comm.	4.3	233	111	111	111	+
1%	0%	XZavish	11	2337	141	151	141	+

As of closing, Thursday, January 30, 1975

OVER THE COUNTRY*	VOL.	Week's Week's	High	Low	Close	OVER THE COUNTRY*	VOL.	Week's Week's	High	Low	Close
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ABCO Inc.	6	1%	1%	1%	1%	Schwartz Bros.	1	1%	1%	1%	1%
Cable-Lentel	17	17	41	41	41	Walt Disney	1	1%	1%	1%	1%
ORT	—	—	—	—	—	Mus City	—	—	—	—	—
Goodby Sam	—	—	—	—	—	Walt Disney	—	—	—	—	—
Integrity Ent.	—	—	—	—	—	Kustum Ent.	21	1%	1%	1%	1%
Kass Corp.	62	41	41	41	41	Omnia Corp.	1	1%	1%	1%	1%
Mc Josephson	1	1%	1%	1%	1%	—	—	—	—	—	—

The above contributed to Billboard by Barthe & Co., members of the New York Stock Exchange and all principal stock exchanges

RUSTIC HOME—Warner Bros. new home is nearing completion on the Burbank film studio lot. Although the record company has not yet moved in, WEA Corp. and WEA International are already operational in the three-story modernistic, wooden structure. WB Music will remain in Hollywood on Sunset Blvd.

Dispute To Supreme Court

Continued from page 1

cases currently bring ASCAP performing revenues of \$2.1 million annually.

In fact, a case is pending between ASCAP and Muzak in a lower court at this time, and observers generally assume a settlement will not be reached until a ruling is handed down by the highest court on the multiple-speaker action.

The case now before the Supreme Court stems from an action brought about by plaintiffs 20th Century and Mr. Bourne in U.S. District Court, Western District of Pennsylvania, for copyright infringement of the works "The More I See," "You" and "Me And My Shadow," respectively owned by the two parties.

In the case, plaintiffs charged Aiken with failure to pay performing licensing fees when their works were played over a five-speaker system at a fast-service food establishment owned by the defendant.

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On March 26, 1973, District Judge Weis Jr. ruled in favor of the plaintiffs, awarding them both judgments in the sum of \$250.

During the hearings, Muzak was permitted to file a brief as "friend of the court."

Attorneys for Aiken appealed the case and won a reversal in the U.S. Court of Appeals June 21, 1974. Circuit Judges Van Dusen, Hunter and Garth ruled that the case was similar to recent Supreme Court decisions exempting CATV operations (Fortnightly and Teleprompter) from licensing fees on the grounds that their activities do not constitute a "performance."

Courts for the plaintiffs are now challenging the appellate decision on the grounds that the Supreme Court did not intend the CATV rulings to extend to the music industry. They cite a Supreme Court decision in 1931 (Jewell-LaSalle) as the basis for the argument.

"Jewell-LaSalle," involving a hotel proprietor and the licensing of music played on multiple speakers in his establishment, has not been overruled by the CATV decisions, they say. Rather, counsel emphasizes, the Court's main thrust was to avoid burdening a new industry (cable television) with retroactive responsibilities which otherwise might have been incurred under previous Supreme Court rulings.

Counsel for the plaintiffs also stress that "Jewell-LaSalle" has long been used as a guideline for performing licenses, and to overrule it at this stage would inflict damage on the cultural institution of music.

Both industries (cable television and music), they continue, should be viewed as separate entities, and treated as such under the law.

Defendant Aiken has 30 days from plaintiffs filing date to respond.

LOS ANGELES—The Academy of Country Music has set final nominees for its annual awards show, set for Feb. 27 at the Aquarius Theater here.

Nominees for male vocalist of the year are Merle Haggard, John Denver, Ronnie Milsap, Carl Smith and Conway Twitty. Nominees for female vocalist of the year are Donna Fargo, Loretta Lynn, Anne Murray, Dolly Parton and Dottie Fierman.

In the top vocal category, nominees are Brush Arter, Conway Twitty/Loretta Lynn, Porter Wagoner/Dolly Parton, Rebel Playboys and Statler Brothers.

Most promising male vocalist nominees include Brian Cullins, Mickey Gilley, Danny Mills, Red Stangard and Billy Swan. While most promising female vocalist nominees are Kay Austin, Crystal Gayle, La La Sayers, Sharon Leitch, Linda Ronstadt and Carolyn Seaton.

Single record of the year nominees are "Back Home Again" from John Denver, "Country Bumpkin" from Carl Smith, Billy Swan's "I Can Help," Ronnie Milsap's "Legend In My Time" and Merle Haggard's "Things Ain't Funny Any More."

Song of the year nominees are "Back Home Again" from John Denver, "Country Bumpkin" from Carl Smith, Billy Swan's "I Can Help," "One Day At A Time" from Kris Kristofferson and Haggard's "Things Ain't Funny Any More."

Album of the year nominees include John Denver's "Back Home Again," "Country Bumpkin" from Carl Smith, Bob Wills' "The Last Dance" and Loretta Lynn's "Don't Waste 'Em Like Me."

Entertainer of the year nominees are Roy Clark, Mac Davis, Merle Haggard, Loretta Lynn and Ronnie Milsap.

Radio personality nominees are Dick Haynes, Jay Lawrence, Harry Newman and Larry Scott (all from KLCM-AM) and KYOD-AM's Billy Parker.

Radio station of the year nominees are KNCM-AM in San Bernardino, KFOX-AM in Long Beach, KGBS-AM in Los Angeles, KLCM-AM in Los Angeles and KYOD-AM in Tulsa.

Productions By Macmillan

NEW YORK—Macmillan Inc. extended its reach into the entertainment industry last week with the formation of a subsidiary to package productions for the stage, movies, television, and where applicable, for records.

The giant book publishing firm is the parent of G. Schirmer and Associated Music Publishers, and only recently signed a \$1 million deal with the Soviet copyright agency VAPAP to exploit all Russian music in the Western Hemisphere.

The new subsidiary, Macmillan Performing Arts Inc., is headed by Charles Adams Baker, for many years in charge of the William Morris Agency theater department.

First project of the new Macmillan wing is an original Broadway musical to be written by Edward Albee, and to be based on the upcoming Vera Brodsky Lawrence book, "Music For Patriots, Politicians And Presidents." Ms. Lawrence was instrumental in stimulating the Scott Joplin revival several years back by collecting and republishing rag long unavailable.

ATV Grabs Troggs

NEW YORK—Exclusive rights to recent recordings by the Troggs, British comedy comb in the U.S. have been obtained by ATV Records. ATV is the American operating arm of British Pye Records. First single to be released will be the Troggs' version of the old Beach Boys hit, "Good Vibrations."

Radio Shack Chain Profit Rises To Solid \$14.2 Mil

FORT WORTH, Tex.—Tendy Corp., parent of the Radio Shack chain of audio retail stores, realized profits of 30.1 percent in both the second quarter and six months ended Dec. 31. Earnings during the quarter amounted to \$14.2 million or \$1.56 a share, compared with \$10.9 million or \$1.02 a share a year earlier.

Following losses exceeding \$1.6 million in 1973, and more than \$1 million last year, final net earnings were \$13.1 million or \$1.45 against \$9.2 million or 87 cents. The company's sales have also increased 21.6 percent to \$217.3 million from \$178.7 million.

For the six-month period, earnings from operations netted \$20.2 million or \$2.21 per share against \$15.5 million or \$1.45 a share. Sales for the six-month period totaled \$268.8 million against \$297.5 million, a gain of 23.9 percent. A loss from discontinued operations set the

final profit figure at \$19.2 million or \$2.10 a share.

Meanwhile, the Radio Shack dividers expects to net about \$80 million from sales during fiscal 1975 despite the economic crunch.

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**Right this minute a hit single
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**Leo Sayer's "Long Tall
Glasses" (WBS 8043)
Breaking nationwide
on Warner Bros. records.**



**From the album
Just a Boy (BS 2836)**



8-Track, Cassettes Equal

• Continued from page 1

merging its separate tape club into the LP operation in 1971.

"My guess is that a lot of product is not easily available at retail, and by carrying a wide variety we were picked up at that market," a Columbia spokesman observes. "It's similar to the rest-to-retail situation years ago which is still very healthy for Columbia House despite much wider open redistribution today."

At RCA, which just announced a new Quadraphonic Record & Tape Club, David Henebery, division vice president, music and operation services, notes that the original tape club was started by distribution in the late 1960s.

Since the merger into what is now

the umbrella RCA Music Service, the disproportionately high rate of tape versus LP buyers has continued, he notes, "inescapable evidence of how this type of club fills a marketing gap even today with better tape distribution."

RCA also picked up a steady increase in proportion of tape buyers when it required certain assets—including membership fulfillment service—of the Capitol Record Club from Longines (Westinghouse).

A former Longines club executive says the LP ratio was abated of tape "only because we stopped advertising for new members for the tape division in late 1973. If we had been involved in a continuing campaign, the Capitol club probably would have shown a similar shift to tape, as it was heading in that direction."

Eight-track dominates tape purchases at both Columbia and RCA, with 95 percent of the former's product and virtually 100 percent of the latter's offered to members in either cassette or disk. Cassette offerings are growing, but account for only about 25 percent of overall RCA club sales and about 10 percent at Columbia.

Both major club operations find a heavy proportion of 8-track sales in the country field, due in part to heavier penetration in rural areas where its appeal is strongest. The car stereo market, with owners holding onto cars longer but trading up to newer extrajude and cassette units, also is credited with helping boost club tape sales.

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ALAN ARDY WHITE/LP	3.98	2.99
THE DRAMATICS/Fat House, ABC 881	3.98	2.99
JIMMY BUFFETT/A-J-A, ABC 50183	3.98	2.99
HOWARD ROBERTS/Exposure Express, IMPULSE 9299	3.98	2.99
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In keeping with this belief and mindful of the rapid approach of the BICENTENNIAL YEAR of our nation, we have sent you a recording of

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We ask you to please be certain to give your attention to this record as we believe it will provide a timely and moving listening experience for you and your audiences.

TESTAMENT OF AN AMERICAN is a stirring tribute to this land of ours straight from the heart of a man who, like all immigrants, did not take for granted our material and spiritual riches and freedoms. MAX WINKLER wrote the text of this work as his own eulogy twelve years before his death and requested that the "Star Spangled Banner" be played at his funeral. The music was recently composed by ALFRED REED and the narration is by the distinguished actor, TELLY SAVALAS.

We know that you will be moved by TESTAMENT OF AN AMERICAN and most sincerely hope that you will help us voice its statement and emotion.

THANK YOU
The Publishers

P.S. If you do not receive this record, please write or call collect and we will rush a copy to you.



These babies will

The new release from Atlantic/Atco.

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AND WELL AND LIVING
IN PARIS**
Original Sound Track Recording
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Produced by Eric Blau, Mort
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DONNIE FRITTS
Atlantic SD 18117
Produced by Kris Kristofferson
and Jerry Wexler

MINGUS AT CARNEGIE HALL
CHARLES MINGUS
Atlantic SD 1687
Produced by Joel Dorn and
Ilhan Mimaroglu

DEMIS ROUSSOS
Big Tree Records BT 89504
Produced by Demis Roussos

CIRCLE OF LOVE
SISTER SLEDGE
Atco SD 36-105
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Bert De Coteaux



take care of you.

**ROLLER COASTER
WEEKEND**

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Atlantic SD 18114
Produced by Ron Albert,
Howard Albert and Joe Vitale

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LED ZEPPELIN**

Swan Song SS2-200
Produced by Jimmy Page

**ALTERNATE TAKES
JOHN COLTRANE**

Atlantic SD 1668
Produced by Nesuhi Ertegun

**BUTT OF COURSE...
THE JIMMY CASTOR BUNCH**

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KAREN PHILLIPS**

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MAJOR HARRIS**

Atlantic SD 18119
Produced by Bobby Eli,
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TC-2155

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Of every dollar the record industry spends on trade advertising, we get sixty cents. For the very good reason that, of all the trades, we're perused most carefully by the largest number of potential customers. That there isn't the music product made or service offered that we can't sell, and like crazy, is vividly demon-

strated by the predominance of delighted superlatives

in the letters we're written by all manner of advertisers.

Does an ad in Billboard influence a radio programmer? You bet it does! The Hagen Communications' study of a representative radio market proved that Billboard ads are by far the most influential when it comes to getting a record onto a program or music director's audition turntable, and hence onto the playlist.

All of this boils down to this: Whatever you're selling — be it a jingles service or accessories, hardware or singles, studio time or a five-LP concept album — a Billboard ad will sell it best.



"...Fantastic results..." (Quad Enterprises)

"...The responses from the Billboard spread are terrific. One out of every two letters is a direct kickback to the advertising."
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"We thank you from the bottom of our hearts..."
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Our Sleeves
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I won't allow myself to be caught dead at any Heavy Industry Function until I receive my official Billboard Lapel Balloon, in exchange for which I hereby swear on the lives of my accountants that I'll faithfully peruse all your ads proving that you're The Top Communicator. (Gasp.) Upon completion of the course, I will expect you to rush me a beautiful Billboard BA diploma, suitable for display in my office or for spreading mayonnaise.

Name: _____

Address: _____

My role in the music biz: _____

I'd prefer a ☐ right-hander's, or ☐ left-hander's lapel balloon.

Radio-T Programming

Veterans Launch New 'Scrapbook' Program Series

LOS ANGELES—The Veterans Administration has inaugurated a new feature called "Your Musical Scrapbook" within its long-running public service radio series "Here's To Veterans." Dave Dexter, record producer, author and chief copy editor of *Billboard* Magazine, will host the new feature and the debut program concerns the earliest recordings of the Beatles and the ragtime piano playing of Joe (Fingers) Carr. Dexter recounts his encounter with the Beatles music that led to the release of their first U.S. hit record, "I Want To Hold Your Hand."

"Here's To Veterans" is produced for weekly broadcast and distributed on disk six shows at a time. Each series of six will include two programs in the "Your Musical Scrapbook" format. The other four shows will, as in the past, feature contemporary artists. The veterans show has been on the air continuously for 28 years, and now is aired over more than 3,000 stations.

Radio 'Laboratory' Launched By Tindle And Yurdin In Calif.

KINGS BEACH, Calif.—Two veteran progressive executives have teamed up to launch not only a new progressive station here, but also a syndication wing and a "laboratory."

Secret Mountain Laboratory is the brainchild of Dwight Tindle and Larry Yurdin. Tindle is the founder and major owner of KDKB-AM-FM in Phoenix. He worked at various capacities at the progressive station, including 10 a.m.-2 p.m. personality, program director and operations manager. Yurdin was, until recently, general manager of non-commercial KPFT in Houston. Previous labels include working as news director at KMET in Los Angeles and as production director for the ABC-FM operations. Yurdin also organized the Alternative Media Project, a four-day conference in Vermont in 1970.

Secret Mountain Laboratory will

revolve around radio station KSMX here, which is being staffed by high-quality talents. This resident staff will be supplemented by a much larger consulting group which will make frequent visits to the lab.

The lab will be involved in programming consulting, among other facets of radio, and producing radio spots.

KSMX is the old KNLT, Truckee, purchased last summer by Tindle. The station hit the air last October. Staff includes Michael Turner, who has worked such stations at KMET and WPLJ in New York; Bill Ashford, who has worked KMPX in San Francisco and KNVR in Denver; Bob Rogers, who has worked KPRI in San Diego and KTUF in Phoenix; Dalton (Reno) Hirsh, who has worked KRSN in San Francisco and KMPX, Nike Member, who has worked KRMH in Austin, Tex., and WXPX in Philadelphia; Jerry Chamkis, who worked at KPFT and KDKB; David Fentimore, who worked KPFT and KDKB; Chur Holzer, who worked at WTTM in Miami and was also director of broadcast promotions for Spec's Music Stores in Miami; Travis T. Hipp, who's real name is Chandler Laughlin and who did telephone talk at KRSN, KNLW in San Francisco, and KZAP in Sacramento; John Apicella, who worked at KDKB; Diane Bateman, who

(Continued on page 21)

Those Fabulous Radio Men Of The Morning

WALLY PHILLIPS

WGN, Chicago

Age: 50 Years At Station: 19

ARB Metro: 25.2 Cume: 1,391,200

Picks the music himself; uses humor; gets most of information for his show from newspapers and magazines; rises at 3:30 or 4 a.m., arriving at station at 5 a.m. to do his 5:30-10 a.m. show. Shows 95-100 percent sold out. Backup crew: Two or three persons. Depending chiefly on a bank of telephones for contact with celebrities, newsmakers and average listeners. Phillips alternates between whimsy and seriousness, between jokes and coverage of tragedy, between trivia quizzes and social comment. He is glad to have escaped 18 years ago from roving from station to station. "I've seen thousands of guys who are tremendous successes in, let's say, San Francisco. They go to Tampa, Houston, Cleveland, Philadelphia. They make the rounds. It lasts about a year or so at each stop and suddenly it's all over and nobody ever hears of them anymore. I don't like that sort of thing."



CHICKEN PLUCKERS—John Lupton, kneeling, and Mike O'Shea, program director of WFTL in Fort Lauderdale, Fla., pose with winners of chicken-plucking championships. . . . Just one of the events Lupton covers five for his zany morning show.

JOHN LUPTON

WFTL, Ft. Lauderdale, Fla.

Age: 40 Years At Station: 14

ARB Metro: 8.6 Cume: 81,300

Music picked by station's program director; uses humor; gets material for his show from newspapers and humor services; rises at 4:15 a.m. in order to reach station by 5:15 a.m. for his 6-10 a.m. show. Show usually 100 percent sold out. Enjoys doing a morning show because there's a total feeling of communication. Likes "relating new information to listeners." The photo above was taken at the 1974 World's Chicken Plucking Championships. Program director Michael O'Shea and Lupton were official judges and flew to Spring Hill, Fla., to participate in the event which included an attempted leap of 4,000 feet into Lake Hunter by Lev Khechin in his pedal-powered chickenclike. Lupton and O'Shea did a remote broadcast from the site of the championship "pluckoff," giving a pluck-by-pluck report. Lupton is constantly doing off the cuff zany stunts like flying to Philadelphia one morning to try to catch the Liberty Bell with Elmer's Glue-All. During National Bus Drivers Week he rode buses all week taping interviews with drivers for later broadcast. At Christmas time he went to different Salvation Army bellringers each hour and solicited donations for the needy. O'Shea believes Lupton is "communally involvement personified. On top of this, he is one of the funniest morning men in radio and has a natural flair for delivering funny lines."



MERITORIOUS—Dave Dexter Jr., host of a new feature on "Here's To Veterans" show of the Veterans Administration, receives a citation for meritorious service from Paul Mills, right, information service representative for the VA. Mills produces the show in Los Angeles. Dexter has emceed numerous special shows and acted as advisor to the Los Angeles radio.

San Diego's KDEO Goes Progressive About Feb. 15

SAN DIEGO—KDEO will be switching to a live progressive format about Feb. 15, according to new program director Gary Allyn. Hired to join the air staff of the new station are K.O. Boyler and Tom Clay, both veterans. Allyn expects to do a radio show himself daily.

"There will be a skeletal format," Allyn says, "but the sound of the station will be pretty progressive. . . . not acid . . . more folk-oriented. Like Gordon Lightfoot records. And it'll be kept free and open to the air personalities who have a say in what music is played on the air."

Last week, Allyn was striving to accumulate a library of album cuts. New general manager of the station is Tom Sidley.

Until now, the station had been playing basically oldies. It previous to that programmed progressive music.

Allyn had been with Bartell's FM station in Miami as program director. WMVQ—but prior to that programmed KSEA here as a rocker.

WGPA To Oldies

BETHLEHEM, Pa.—WGPA here is switching to an oldies format shortly, according to new program director Ron Barry. Barry had been an air personality at WBAX in Wilkes-Barre, Pa., which also features an oldies format. WGPA is owned by the Holt Corp.

Bubbling Under The

HOT 100

- 101—JESCO TEXER, Houston, RCA 10150
- 102—ONLY ONE WOMAN, Nigel Olsson, Rocket 40337 (MCA)
- 103—CHANGERS (Music With My Mind), Vernon Burch, United Artists 567
- 104—LIKE A SUNDAY MORNING, Lane Catlett, Silver Star 819 (Polygram)
- 105—STOMP AND ROCKE DANCE, Goodies, ABC/B 258 261
- 106—I'LL BE HOLDING ON, Al Downing, Chess 2158 (Chess Int'l)
- 107—GREAT IT, Olympic Runners, London 218
- 108—KASHVILLE, Hoyt Axton, A&M 1657
- 109—COOCHIE COOCHIE COO, Hudson Brothers, Casablanca 816
- 110—OUR DREAMS ARE COMING TRUE, Gene Page, Atlantic 3247

Bubbling Under The

Top LPs

- 201—THE SENSATIONAL ALEX HARVEY BAND, Impossible Dream, Varig VPE 2000 (Phonogram)
- 202—FOURTH PART II/SOUNDTRACK, ABC ASCP 656
- 203—ANIMAL JAMAL, Jamal Plays Jamal, 20th Century 1459
- 204—THE JENSEN, Kenner's Up With The Moon, Mercury SM-1021 (Phonogram)
- 205—ROMANIE BRANLET, It's Time, Capricorn CP 0148 (Warner Bros.)
- 206—OHIO PLAYERS, Greatest Hits, Westbound 1005 (Chess/Jamaica)
- 207—JOE WALSH, The Smoker You Drink, The Player You Get, ABC/Chrysalis 30140
- 208—STYVIE NORDSTRAND, Soul & Inspiration, Bell 1315 (Arista)
- 209—WELLS, Are I See It Now, Neighborhood BS 3000 (Arista)
- 210—BARBARA MASSON, Love Is The Thing, Bud-dah BDS 0698

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WWWM Into New Format

CLEVELAND—Billing itself as MIOS, radio station WWWM is going to a contemporary format with live air personalities. New program director is Eric Stevens, once program director of WIXY who is now the leading rocker in the market. The 100,000-watt stereo station should be in its new format "no later than Feb. 26," says Stevens, who declined to give specific because of competition.

Nick Mileti is president of the sta-

tion; Tom Embrescia is general manager. Three new air personalities had already been lined up as of last week.

Previously, the station programmed a beautiful music format. Stevens was at WIXY 1966-70 and returned to that station in June 1973 as program director, leaving last May. Since then he has been producing Brownsound Station, but has given up those duties to return to radio.

KRAFTWERK'S "AUTOBAHN" ON A COLLISION COURSE TO THE TOP OF THE CHARTS.



BILLBOARD



RECORD WORLD



CASHBOX

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Kansas City
Denver

Rochester
New York
Washington D.C.

Baltimore
Cleveland
Chicago

Milwaukee
Los Angeles
Seattle

And these are the stations making the impact:

CHUM-FM/Toronto
CJOM-FM/Detroit
KADI-FM/St. Louis
KBPI-FM/Denver
KCFR-FM/Denver
KCPX-FM/Salt Lake City
KDBJ-FM/Phoenix
KEXL-FM/San Antonio
KEYN-FM/Wichito
KFMG-FM/Fresno
KFMH-FM/Muscotone
KFMB-FM/Denver
KFMY-FM/Eugene
KGON-FM/Portland
KIMN-FM/Denver
KINK-FM/Portland
KISS-AM/San Antonio
KKFM-FM/Colorado Springs
KLAY-FM/Tocoma
KLBJ-FM/Austin
KLBS-FM/Los Banos
KLCC-FM/Eugene
KLOLF-FM/Houston
KLRF-FM/Carmel
KLWV-AM/Cedar Rapids
KMAC-FM/San Antonio
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KOME-FM/San Jose
KPFT-FM/Houston
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KTYD-FM/Santo Barbara
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KUNI-FM/Cedar Falls
KUNM-FM/Albuquerque
KVAN-AM/Portland
KWFM-FM/Tucson

KWIC-FM/Beaumont
KWST-FM/Los Angeles
KZEL-FM/Eugene
KZFM-FM/Corpus Christi
KZOK-FM/Seattle
WABX-FM/Detroit
WABR-FM/Syracuse
WAYE-AM/Baltimore
WAZY-FM/Lafayette
WBAJ-AM-FM/Long Island
WBCN-FM/Boston
WBRU-FM/Providence
WBUF-FM/Buffalo
WBUJ-FM/Aiomi
WCBN-FM/Ann Arbor
WCLG-FM/Morgantown
WCNF-FM/Rochester
WCUE-FM/Akron
WDBS-FM/Durham
WDVE-FM/Pittsburgh
WERC-FM/Birmingham
WEVC-FM/Evansville
WFDU-FM/Teaneck
WFSO-AM/St. Petersburg
WFSU-FM/Tallahassee
WGEO-AM/Richmond
WGLV-FM/Gainesville
WHCN-FM/Hartford
WHFS-FM/Washington
WHBS-FM/Combridge
WIFF-FM/Auburn
WJIN-AM/Atlanta
WJLI-AM/Williamontic
WJNE-FM/Brookfield
WJOT-FM/Toledo
WJTH-FM/Baltimore
WJKL-FM/Elgin
WJZZ-FM/Detroit
WKAR-FM/East Lansing
WKLS-FM/Atlanta
WKPT-FM/Kingsport
WKTK-FM/Baltimore

WKQQ-FM/Lexington
WLAV-FM/Grand Rapids
WLYX-FM/Memphis
WMAL-FM/Washington
WMDI-FM/Erie
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WMMS-FM/Cleveland
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WNCI-FM/Columbus
WNEW-FM/New York
WNOE-FM/New Orleans
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WOOR-FM/Utica
WOXR-FM/Oxford
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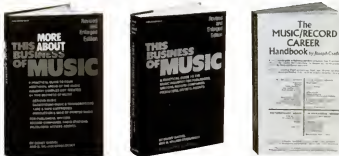
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THE DEEJAYS By Arnold Passman

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Radio-TV Programming

Those Fabulous Radio Men Of The Morning

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HARRIGAN
KFMB, San Diego
Ages: 40 and 37

Years At Station:
2- plus

ARB San Diego:

No. 1 Adults

18-34, 18-49



DUO TEAM—Jack Woods, left, and Paul Menard, who double as the morning team of Charlie & Harrigan of KFMB in San Diego are two old pros at the witty line.

Jack Wood, program director of the MOR station, uses the name on the air of Charlie Brown; in Harrigan is really Paul Menard. Wood picks the music along with the music director. They use humor and a lot of the material on the air comes from newspapers, though they do subscribe to the *Electric Wire* humor service. They get up at 5 a.m. and claim they arrive at the station only 10 seconds before air time for their 5:30-10 a.m. show, which is usually 95 percent sold out. Entertainment and information are the staple diets of their show. Problems that Wood sees developing in radio today: "Same-ness. Lack of creativity. Refusal to experiment." But, of course, none of these criticisms apply to Charlie & Harrigan, both of whom were part of very successful morning duos in other markets. Charlie says he likes the morning show because "I'm crazy" and Harrigan says, "He really is."

* * *



PAYING TRIBUTE—Shown are some of the billboards and marques that went up throughout Hollywood when KMPC morning legend Dick Whittinghill celebrated 25 years on the air at the station last month.

DICK WHITTINGHILL

KMPC, Los Angeles

Age: Ageless Years At Station: 25-plus

ARB: 1.4 Cume: 6.8

Music for his show is picked by his secretary Tess Russell. Uses humor, which he generally pulls from newspapers, magazines. Gets up at 4:30 a.m. to arrive at station an hour later for his 6-9 a.m. show. Has highest ratings on the station and is usually sold out 100 percent. Behind the scenes on his show, aside from Mr. Russell, you'll find engineer Bob Mayron, airwatch traffic reports John McIlhenny, Herb Green, Paul Pierce, and Dave DeSoto; news director Tom Wayman and newsmen Mike Rotula and Howard Flynn. Whittinghill says he enjoys doing the morning show in preference to any other show because it's "more money and I can get away early for golf." He usually plays about eight records an hour and considers entertainment the most important aspect of his show. Says he enjoys radio because it's "steady work." He worked at four other stations prior to KMPC. Biggest problem he sees on the horizon for radio: "The recording that it could all be automated, thus destroying the performer-audience relationship."

Vox Jox

By CLAUDE HALL

Bob Hamilton has left the sunny sands of Maui to attend college in the U.S. More details later. . . .



NILSSON

Roy E. Nilsson has been named national program director for radio of Rabali Communications, headquartered in St. Petersburg, Fla. Nilsson is co-creator of the annual syndicated "Opus" countdown year-end special. Rabali owns, among other stations, WLCY in St. Petersburg and WNDL in Indianapolis. . . . **Jeff Ryder** has been appointed program director of WJBO in Portland, Me. Ryder used to be afternoon personality at WGAN in Portland.

Jack Thayer, president of NBC Radio, once again is turning the entire radio world upside down. This time he's launching a full-time, full-scale news service. It's to be called the NBC National News and Information Service and will feed subscribing stations news and information features around the clock. NBC will operate a 300-man staff in New York. It'll be the absolute ultimate in news and will be available on a one-station-to-a-market basis. This is a separate division from the regular network news and, I assume, available to just about anyone who wants it. If you're interested, call NBC and ask for details.

J.J. Stone reports in from KPH in Wichita, Kan. Wants these men to contact him: **Dan Campbell**, Jeff

Gallup, **Steve Zetzel**. . . . **Jay Brooks** has been promoted to operation director of WRSC in State College, Pa. The station is looking for an air personality; good pay, according to Brooks. . . . **Les Garland** called to say he was back in Fresno, Calif. Not working yet, but with several things cooking. Buddies can reach him at 209-751-0689. He resigned at KIQQ in Los Angeles a couple of weeks ago. . . . **Harold Fuller** at United Service Organizations, 237 East 52nd St., New York, N.Y. 10022, says that the USO is planning a 25-minute weekly public service radio show based on a nostalgia theme and featuring performers who have made USO tours such as **Sammy Davis Jr.**, **Vikki Carr**, and others. He would like to hear from radio people about this type of show concept and also is seeking advice on how "we might better assist program directors in producing our public service announcements and get cooperation in utilizing them." Would all of you guys call him when you get a chance? Call collect at 212-644-1558.

The new lineup at WSGN in Birmingham has **Jim Tyler** 6-9 a.m., program director **Jan Jeffries** 9-noon, music director **Bill Thomas** noon-3 p.m., **Dave Nichols** 3-7 p.m., **Superfox** 7-midnight, and **Roanie Todd** midnight-6 a.m. . . . **George Burns** and **Nick Anthony** were in Cleveland last week consulting WIXY. Nick will stay there a month getting the station into gear.

Though each jock hired is being sworn to secrecy (sort of a new childish game), Philadelphia's WPLN is hiring jocks. **Bobby Dark** from KONO in San Antonio is reporting to WFEN to do afternoon drive on Feb. 24, which indicates that the station won't be dark all that long. When I refer to "game," it's just that I don't think any new format has been invented all too recently and the days when **Chuck Blore** used to turn a market upside down with promotions that were not only fantastic, but commanding—those days are gone. It's not what you hit the air with that counts; it's what you do on the air. And even then you have to keep refining the format and adjusting. **Bill Drake** once mentioned to me that a successful station was sometimes a matter of little things.

WJON in St. Cloud, Minn., is celebrating its 25th anniversary in a few weeks and music director **Tom Kay** wants to hear phone-in greetings from former air personalities as well as record artists. The current lineup at the station includes **Calen Johnson** in the mornings, **Tom Kay** at mid-day, station manager **Mike Dime** in afternoon, and **Pat McKeever** night. Part-timers on the station include **Vince Turner** and **Jerry Sellers**. . . . **Ted Marvella**, 714-466-3111, is looking for an air personality position. He's a pro. . . . **Bruce Still**, program director, WCKY in Cincinnati, has a very un-

usual setup at his station—all kinds of bonus exposure for his air personalities. For instance, the morning personality is **Nick Clooney**; he hosts his own hour show on channel 12 in the market and has done such things as "Money Maze" for ABC-TV. Also performs on the local straw hat circuit as an actor. Mid-day personality is **Wirt Cain**, who also hosts a TV movie on channel 9 every afternoon at 4. Afternoon drive personality **Bob Jones** spent several years hosting movies and programs on TV in the market before joining WCKY. Evening personality **Jim Glass** doubles as color announcer on University of Cincinnati basketball broadcasts. Still adds: "WCKY's music is, as we billboard it. Beautiful to turn to. It's foreground, not background, music spiced with class current records. Our 50,000-watt signal day and night is heard throughout the eastern third of the U.S., plus we receive mail from Europe."

Bill Wilkins reports in from WHMQ and WFBN in Findley, Ohio. WFBN is personality **MOR**. WHMQ is oldies 6 a.m.-6 p.m., then progressive until midnight. "Our progressive programming covers an extremely wide spectrum of music tastes. And our special programming is really contributing to our success. We carry 'The King Bisquit Flower Hour' twice a month, the 'BBC Concert' twice a month. The 'Mary Travers and Friend Show' every Saturday night. 'Earth News' (Continued on page 33)

Launch Radio 'Laboratory'

Continued from page 18

worked at KTIM in San Rafael, Calif., and one worked in promotion for RCA Records; and **Michael Sava**, who worked at KDKB. Most are experienced in all aspects of radio.

One of the projects of the Secret Mountain Lab is a bimonthly newsletter on radio developments, small invited conferences dealing with radio and related media, and a resource center and resort where invited creative media people can visit.

Both **Yardin** and **Tindle** say that the reason for this new lab concept revolving around a working radio station is that in recent years they've noticed with "alarm" management's fascination with past dehumanizing programming formulas. No matter how successful slick formats may be on a short-term basis, radio must still be flexible enough to respond to the rapid changes in popular consciousness, they say, adding:

"There must be a place where innovations in American commercial radio can be explored and perfected."

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Roger Williams

MCA RECORDS

By MARTIN MELHUISH

"We started working on this premise about a year ago," says Wayne. "This is not only a new concept for Canada but for the rest of North America. With this idea I

The two-level stages in the clubs will be 35 feet long by 40 feet wide
(Continued on page 27)

By LAURA DENI

Tania phot

(Continued on page 27)

By SARA LANE

Margolies says the Fontainebleau will be scheduling acts through May—longer than any of his competitors—and will use a total of nine artists. The usual Miami Beach season is Christmas through Easter.

Ad Deadline: February 26

HOT CHOCOLATE

Now "Emma" is getting started in the U.S., performed with taste and intensity by its originators, England's interracial rock-soul group, Hot Chocolate. "Emma" was written by the group's lead singer-guitarist, Errol Brown and their bassist, Tony Wilson. Mickie Most produced and Atlantic-distributes. Big Tree Records has U.S. rights.

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The discrete quadraphonic recording system pictured, was designed and engineered exclusively for Brad Miller by Carl Courtenayman, Palo Alto, California

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Brad Miller is the successful producer of the Mystic Moods and Sound In Motion, as well as the co-owner of Sutton-Miller Ltd., parent company of Sound Bird and Shadybrook Records. He believes in being discrete. And, he's always been a non-believer in pseudo-quadraphonics or electronic processing to achieve the four-channel effect. Miller wants his records to be reproduced just as they were recorded. That's important to him.

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Talent In Action

JETHRO TULL

Forum, Los Angeles

The 1975 Jethro Tull show does everything to counter the critical backlash hurled at the group's 1973 tour.

It's lively, energetic, loud, fun smash.

The crucial weakness of their previous show

was its often tedious sameness, but this time around that trend is reversed with a solid, powerful, punctuated evening of musical grooves that clearly satisfied the first of five nights of sold-out audiences at the 18,000-capacity hall Feb. 3.

The band's frantic energy, its exceptional musicianship, and leading singer Ian Anderson's bright and leering skill at both music-craft and razzle-dazzle for a dynamic, cohesive presentation.

If anything, brevity emerges as the show's theme, with a leggy female folk periodically appearing as a fresh mad, charming and more, added to the wildman Anderson's particular fluster gestures and randy remarks. The four-man group could pass for a band of hardy pirates, with Anderson the purple-lights, silver cod-pieced captain, rockabilly's Terri Fynn.

The show's staging is grandiose, befitting the enormous hall, with a rear ramp offering back-views, two frontal runways for close audience contact, multi-lit stage sheets suspended overhead, and a convulsion of incendiary devices.

The music is drawn from all points of the Tull career, performed with exceptional skill and aplomb to a widely appreciative crowd. Acoustics are exceptionally good, lighting excellent and the two-hour set seemed short.

Powerful and dynamic, the show still offers evidence with its unique brand of flamenco-

influenced rock. Its coupling with Tull was a good finding, giving the group a fine forum for its hybrid Canibus rock entity. **ART FERN**

B.T. EXPRESS ECSTASY, PASSION & PAIN MOUNT ROCK III Felt Forum, New York

Three of the hottest acts on the New York disco scene got together for an exciting Jan. 26 show that should have been held in some giant dancehall.

B.T. Express is a visually exciting group that features good musicianship and strong vocal work. But the group's greatest asset is the fact that they're playing the right music at the right time. The band's brand of simple, extremely danceable soul music is perfect fodder for disco tunables.

Unfortunately the band's stage act is flawed by pretentious hype. Each band member introduces himself by telling where he is from and what social sign he was born under. This takes an inordinate amount of time and while they get over it now, it will seem quite boring as time goes on and audiences demand solid music rather than a lot of hype.

Like B.T. Express, Ecstasy, Passion & Pain also specializes in simple danceable soul. But unfortunately with the exception of their stylish headliner drummer, Mr. Donkey Smith, the band does not have the talent to do much else.

Lead vocalist Barbara Roy has a good strong voice but she is not much of a guitarist and there are very little other talents in the group. Enthusiastic, headstrong Mount Rock III aka Disco Tex opened the show with a short set that featured his hit "Get Down." "Rock has always been a hardworking, flamboyant showman who puts out 100 percent for every performance. This effort is necessary because he is not a very good vocalist."

The show was headlined by the Spinners who have recently released **ROBERT FORD**

TWO GENERATIONS OF BRUBECK

Royce Hall, U.C.L.A., Los Angeles

An interesting thing has happened to Dave Brubeck's sons—they have advanced musically to where they are now solid support for him. The elder Brubeck no longer has his own show, but his nine-year-old son, Chris, has taken over the keyboard, Chris on electric bass and Danny on drums.

Two years ago when they were both here, it was Dave who was most impressive. Now Danny shows remarkable skills on drums, playing clean, fast, flashy runs with brushes and working with controlled dynamics on sticks. Father Dave's work on acoustic piano and son Danny's own inventions on Fender Rhodes complement each other beautifully.

There is plenty of contemporary work because father keeps many of his unique works alive, not only for this concert ("It's A Raggy Waltz," "Unsquare Dance" and "Blue Rondo à la Turk").

Naturally the audience, three quarters adults, dug this kind of time study analysis, "Unsquare Dance" known for its 7/4 time, "Blue Rondo" for its blazing 9/8 meter and "Take Five" (the classic Wagner) in 5/4.

The sad part of this package which includes the seven-piece Dave Brubeck ensemble, is the dearth of father Dave from the spotlight in favor of a shining successor. Fortunately, the Ensemble is comprised of some very talented young players who swing. There is a marvelous harmonic player named Michael who creates all kinds of blues tones on his instrument. Tenor saxophone ace Jerry Bergonzi plays warmly on either instrument, clarinetist Perry Robinson plays clearly and bassist Rick Kirkham provides a round bottom.

There was hushed reverence in the huge hall

(Continued on page 25)

Los Angeles 800-Seater Goes Rock

LOS ANGELES—The city's newest rock venue, 800-seat Fox Venice movie theater, debuted Feb. 24 with a Valentine's Day concert headlining Bonnie Raitt and, opening the show, Tom Waits.

An unusual partnership is producing the show, which is seen as the start of a regular series. One co-promoter is McCabe's Guitar Shop, the 150-capacity Santa Monica folk center that runs high quality weekend shows in conjunction with the guitar sales. The other partner is the coo-group of film huffs that runs the Fox Venice Theater as a highly experimental repository house with extremely off-beat but generally successful programming.

The Raitt concert sold out with no print or radio advertising. Posters were placed throughout West Los Angeles area. Many tickets were sold by direct mail to regulars on the mailing lists of either McCabe's or Fox Venice. The McCabe 150 project is aimed at announcing the concert at intermission of their film shows and McCabe's announced the event at each of their regular club shows.

New On The Charts



ABC photo

FREDDY FENDER

"Before The Next Teardrop Fall" ★

Freddy Fender (38, real name Baldermar Huerta) is one of those legends who truly lives up to the mythic claims. The biggest surprise about the "Elvis of the Rio Grande" is that it has taken him since 1959 to get a smash national country hit and crossover single.

"Before The Next Teardrop Fall" is a classic country heart-throbbing ballad, the perfect showcase for Fender's astonishing vocal instrument, a voice of incredibly pure sweetness and rich body. At last real Tex-Mex music has its springboard to mainstream U.S. audiences.

Fender, who chose his stage name because he plays a Fender electric bass, is co-managed by two other country legends with his ABC debut, powerful Oklahoma-based boxer Jim Halsey and Houston producer Huey P. Meaux—who has put artists ranging from Jerry Lee Lewis to Doug Sahm before "Next Teardrop."

Signings

The Stylietta resigned to AFRO, with a reported hefty raise in royalties and advances. The deal runs through 1977 and ends rumors that the group was exiting for another label, with Warner Bros. mentioned most often as the likeliest suitor. —GARY McNEIL, 11, in ABC Records and the Las Vegas Times where she is on bill with Louis.

Paul's Dog, St. Louis rock group, to ABC. Debut album is "Pampered Menials," produced by Huey P. Meaux and Sandy Pearson. —Wally Holman, writer-producer of Jerry Purcell of GWP Associates, for personal management. Debut voice over commercials for McDonald's, Pepsi-Cola, among others. Fields to Sunburst Records. —Sally Eloff, new vocal group, to Fantasy Records.

Linde Lewis to Arista Records. She is currently recording an album at Apple Studios in London. She was previously with Warner Bros., where she recorded two LP's. —McKendree Spring is the first American group to sign to ATV.

Comptroller/Singer Liane Shapiro to Gerald Purcell Associates for personal management. His Vanguard debut LP is due out in March.

Wally Holman, writer-producer of Huey P. Meaux, "The Boss" and "Reckon" Solo, to Famous Music Publishing. —Liable to "The Talent for books."

Kelly Granger to RCA. Her background is Broadway, supper clubs and the revival of "Hot Hot Parade." —Paul DeLoach, Brazilian jazz musician, to Fantasy's Motown label. —Roger Henderson to United Music for management and production.

BEACH BASH A MONSTER

MIAMI—What first looked like simply the long-awaited return of Led Zeppelin in concert for a West Palm Beach Speedway audience of 50,000 March 8 now looks more like the beginning of what may be the Woodstock of the South, as promoters Shelley Finkel and Jim Koplik have added Bachman-Turner Overdrive and the J. Geils Band to the roster. Plus, more acts are to be announced at a later date.

The promoters have also announced a closed-circuit television system for the event, and have built a 60-acre tract of land to accommodate an additional 15,000 cars.



Elektra photo

QUEEN

"Killer Queen"—92

Queen has had impressive U.S. album sales, in the neighborhood of 150,000 apiece for its first two Elektra LP's, even with a minimum of stateside airplay and touring. Now, as the word-of-mouth success foursome embarks on their first American headliner tour in 46 cities with near sellouts in advance reported all along the route, they also have a Hot 100 single.

Both "Killer Queen" and its home album, "Sheer Heart Attack," were chart-toppers in England. The single is slightly less heavy-metal than their usual sound, more like the cheerfully menacing surrealism of the middle Beatles works such as "Penny Lane." Lyrics describe one of those psychotic rhapsodies we used to hear so much about during the late '60s.

In London, Queen's manager is Jack Nelson of Trident and booking is by ICM agency. "Killer Queen" was written by the group's lead singer, Freddie Mercury, the only rock star born in Zanzibar.



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Missouri Club Deserting Rock

COLUMBIA, Mo.—Long a popular hangout with University of Missouri students, the Eighteenth Amendment has been shuttered by its owner, Bob Strubel, who says he is tired of rock music and believes many students are tired of it as well.

Strubel intends to reopen soon with live entertainment aimed at "more mature material." The new venue will be called Captain Louis Showboat.

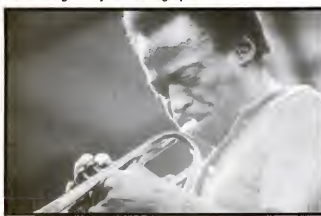
The Small Group Scene

Pulsating To The Energies Of Hard Sounding Acts And Some Soft Ones



Louis Marinaccio photo

Trumpeter Chuck Mangione (above) and drummer Billy Cobham are the "new bloods" infusing creativity into the small group scene.



Columbia photo

Miles Davis: the leader of the small groups whose eclectic style brings jazz, rock and free-form music together.

Continued from page 24

than Bruchoff offered "Brandenburg Concerto" with piano and bass (tono) playing the same notes delicately and then uplifting the mood into hardened baroque jazz preceded by some left-handed chorusing. The piece had classical overtones segmented with the rock and it worked.

Bruchoff played some relaxed blues which ended with the Ensemble playing some bad Dixieland in the finale.

The Ensemble played three numbers, the most interesting called "Nervous Dance" with Eastern melodic lines and some zesty synthesized sounds created by Dorcas. Dorcas plays in harmony with the group, but he's better off on bass.

While Dorcas is no Joe Maneri, he certainly lends an impressive flow to his dad's music. This

Sunday Night Soul Booms Diego Nitery

By NAT FREEDLAND

SAN DIEGO—JJ's 1,000-capacity club here, has turned Sunday into its most profitable night by booking local soul groups and advertising the shows with 30 week-end spots on KFOL, the city's full-time soul station.

JJ's charges \$3 per ticket, budgets each Sunday at \$700 and has been attracting 500-700 customers weekly. One popular San Diego soul act, Power, drew 827, according to JJ's booker, Tom Brannon.

As reported in Billboard last year, JJ's was running weekends with name recording acts. Brannon reports that the club dropped this policy because of recurrent no-shows, high act prices and booking difficulties. "We found that top acts just don't seem to want to come down to a club in San Diego," says Brannon,

package shows that today and yesterday could easily replace.

LOUIE TISSEL

FLO AND EDDIE WITH THE TURTLES, THE HELLO PEOPLE

Bottom Line, New York

No and eddie, aka Howard Kaylan and Mark Volman, are truly one of the most entertaining duos in rock. Their Jan. 22 set was fast-paced and clever with a smattering of Turtles past hits thrown in for good measure. Although none of the other original Turtles are in the current band, they still get the overall feeling of the old days as well as some of the newer material from the earlier days of Flo and Eddie.

Volman is the more musical of the two with his satirical attitude and guitar exercises, but Kaylan is the main vocalist. Whether they are

parodying the rock groups, Alice Cooper, Marc Bolan or even Jon Mitchell they have the audience laughing uncontrollably. Their songs are a very original and clever, dealing with a variety of subjects and the title reflects the special brand of madness that is part of us all.

The Hello People opened the show with a new, improved sound out there are a perfect nightclub act with their special blend of music and effective use of mime theater. Although they are down from six to four members, this group is better than ever and deserves to be heard. They are excellent as a variety of music and really get the audience going with a cappella versions of old rock 'n' roll standards. "Gry Baby" and "Futur Shock" were standout numbers and the next time through they could probably be headlines themselves. JIM FISHEL

LYNNRD SKYNYRD CHARLIE DANIELS BAND

Academy of Music, New York

Southern boogie has one of its liveliest proponents in Lynyrd Skynyrd and the Charlie Daniels Band. Both had the capacity Jan. 21 audience dancing in their seats and calling for encores.

The seven-man Lynyrd Skynyrd band played their best music during the vocal refrains of lead singer Ronnie Van Zant. Zant has a powerful voice, long set consisting of their old numbers and material from the new album such as "Cold Me the Breeze" and "Sweet Home Alabama."

The group seemed to notice the audience's love for Zant that they weren't able to produce when left on their own. The two lead guitarists, Gary Rossington and Allen Collins, while quite capable, displayed what was lagging in an extended solo and tended to diffuse the overall power of the performance.

Opening the bill was the Charlie Daniels Band, a six-man, two-drummer band that was playing a good set until Dennis put down his guitar and picked up his fiddle. Then the band caught fire and really got behind him. It was a shame he waited until the last two numbers to do so, for they were the best two songs of the entire evening.

Although the enthusiastic audience screamed for more it should have been taken as more songs and not longer ones. A more critical crowd would have been disappointed at the self-

indulgent flights of fancy of which Lynyrd Skynyrd was particularly guilty. LAWRENCE FROST

JOE WALSH REO SWAGGON

Academy of Music, New York

Everybody has their good days and their bad ones. Joe Walsh lived the brutal reality of this fact. I, as he led his quartet through a rare lackluster performance, complete with a few musical klugeers that were gloriously obvious.

His band is a subdued manner, using dy-

namic levels effectively at the beginning of his performance but he tended to build to any meaningful conclusions. He began subdued and stayed subdued, opting for slow, downy tunes, losing both pace and a good portion of his audience. When the show was obviously dragging, he sat down at the piano and together with his keyboard man played a maddeningly bagatelle. At this point, even a hardcore cadre of T-shirt wearing Walsh fans were stifling yawns.

It is enigmatical why a performer of his stal-

(Continued on page 27)

Nevada Students All Pay Fee To Get Rock, Culture

By LAURA DENI

LAS VEGAS—The University of Nevada, Las Vegas, has in excess of 7,000 students each of whom pays \$14 a semester into the consolidated students' fund with the money going for rock concerts and cultural events.

"The concerts aren't profitable, they are subsidized, and the concerts are not for profit," says Dennis. "We don't pay this activity fee and therefore they should not be charged what would be a normal full price," says Judy Garey, director of student activities.

"By the time you put in an opening act, main act, sound, lighting, publicity, we've found that it is beneficial for us to have security available for each concert."

All concerts are held in the ballroom, which holds 900, and are open to the general public. Garey reports that the concerts fill the ballroom "about 75 percent."

"We don't have to provide security, but we have found that it is beneficial for us to have security available for each concert," he admits.

The University has both lighting and sound equipment. "If it's a small

show we can use troupes we bring in from the theater department. If they call for troupe we rent them from in town from either Nevada Audio and Visual or Cinema Services of Las Vegas.

"We usually provide the lighting technician. The sound technician is kind of optional. It depends on the group. Sometimes they bring them with them and sometimes they don't. The majority of your groups now come in traveling with their own sound and lighting men and you end up just having to pay for them. It's part of the contract. But if we can negotiate it we usually do it to save ourselves some money."

"Last semester we had what I would call two mini concerts featuring Fancy and Cold Blood and the other one was the all female rock group Fanny. We want with the female group because the students and the activities board wanted to start off the year with something a little novel."

"We are currently looking into bringing in approximately two rock groups this spring."



Atlantic photo



Atlantic photo

Flutist Herbie Mann: a perennial creative voice always looking for new sounds.

is Business Of Music

Insights By The Experts—Presented by UCLA Extension in cooperation with Billboard

By NAT FRIEDLAND

How to launch a record proved a particularly elusive topic last week, as the discussion swiftly turned to various approaches of promotion and how key radio stations decide what records to play.

The panel was amply qualified for this important subject, however, and a number of powerful insights were exchanged.

Moderator Bill Wardlow, Billboard's charts director, set the tone for discussion of the contemporary market situation by straining labels' need for increased selectivity.

"Labels can't get into the position today of accepting R/A's in payment for their latest hit merchandise," said Wardlow. "For your information, R/A's are the industry slang for radio authorizations on records shipped out and now being returned for credit to the manufacturer by dealers, one-stops, rackjobbers, etc."

Wardlow went on to outline Billboard's chart categories and review practices, which make the magazine itself one of the industry's "most extensive vehicles for exposure of new product and an indicator of activity on product increasing in sales, radio airplay and disco action."

Discotheques have become an increasingly important means of breaking new records in the past year, Wardlow said. A number of today's hit artists such as Gloria Gaynor with "Never Say Goodbye" were actually created by popularity in the highly important New York discotheque market.

"What happens is that a record gets r&b airplay saturation combined with disco action

more sophisticated and complex. Not only do you have to get your records played—which in itself is probably much harder than ever before—you have to get involved with merchandising and a&r. It's a matter of making sure that local stores are stocked with the record that is on the station. And there have to be sound musical reasons for a specific station to want your record for their format."

Florence Greenberg, president of Scepter Records, said that disco promotion should be handled the same as radio. "There is no such thing as an unimportant radio station or disco. Every relevant outlet should be on an updated mailing list to receive your product."

Mrs. Greenberg also stressed the strong importance of newer artists taking the time to visit radio stations in each city they perform.

This point was seconded by Gerry Peter-

The outspoken Scotti said, "A basic thing you have to be good at in promotion is entertaining people you don't like. Let's face it, a lot of program directors are SOB's who don't want to treat others with respect. You have to develop an identity to where you can do the necessary ass-kissing with dignity."

Bruce Wendell, Capitol Records national promotion director said, "I started out in radio and I used to get promoted by all the old heavy personalities that dominated the field. Things have now changed drastically, mainly because the new breed of program director is much brighter."

"You won't get anywhere today asking a major station to play your record on the basis of pure friendship. You must present in-depth research and demographics on what the record is doing throughout the country."

Radio programmers don't want to waste time on small talk with promotion men, said Wendell. "They just want the facts on what the record was being done in markets that are relevant to their own station."

When audience questioning was opened, Scotti responded to a query about promotion men pushing records they don't believe in by saying, "Nobody cares about your personal ears. It's your job to present the best case for any record you have accepted responsibility

man who's burned me once."

Peterson ascribed his success since entering the radio business in 1968 to being a "research freak" and stated that KJH's playlist is most influenced by a weekly survey of 150 top retailers in the Los Angeles area.

"Don't take the number one station in your market for granted as delivering you a hit," said Peterson. "If KJH goes on a record fast, the promotion men must still back it with a strong effort on the secondary stations in the area or the bottom will fall out of sales after we take it off."

Childs said, "There's no point in talking a program director you believe in a record unless you really do." Peterson added that most key radio programmers keep in touch with each other nationally by phone each week to find out what specific records are doing in each other's market.

The panel agreed that generally it is the smaller stations that take chances with new product. Scotti said that airplay "tip sheets" pioneered by the Gavin Report have succeeded because radio men don't believe what they are told by promo men and want as many separate sources of information as possible.

"A local staff promotion man can make anywhere from \$8,000 to \$20,000 a year, depending on how valuable are the results he produces for the company," said Childs.

The subject of opportunities for women in promotion was strongly broached from the audience and Childs said that although the industry is not perfect, its understanding has been growing.

He admitted that overall the promotion field has been prejudiced but pointed out

How To Launch A Record



Billboard photos by Norm Schneider

Billboard's charts director Bill Wardlow (left) moderates the panel featuring Gerry Peterson, Bruce Wendell, Ben Scotti, Harold Childs and Florence Greenberg.

KJH's Gerry Peterson: "How can I help giving a break to the artists who visited me when I was a midnight jock in Mississippi?"



Janis Lundy of Capitol's promotion staff finds herself surrounded by women during an interview session seeking tips on getting into the field.

and this makes it relatively easy to cross over to the pop market. It is there with Billboard's Hot 100 chart that key pop radio stations add these records to their playlists," said Wardlow.

"Then the record is on its way in mainstream pop as well as r&b and with this combination you develop very important sales volume," Wardlow said.

Harold Childs, A&M Records promotion vice president, opened the panel discussion by sketching the role of a contemporary promotion representative. "In the old days a promotion man was traditionally some kid from the stockroom who was given an expense card and a sharp suit, then told to take some disk jockey out to dinner and get him to play our record," he said.

"Now the role of promotion man is far

A&M's Harold Childs: "You can't make a promotion man by taking a kid out of the mail room and giving him an expense account."

son, program director of the important Los Angeles rock station KJH. "You try to be objective as possible but personal friendship does enter into it. And I have to remember the artists who took the trouble to come around when I was the midnight disk jockey in Jackson, Miss."

Ben Scotti, now an independent after being national promotion chief for United Artists and then MGM (and previously a pro football star), described himself as the only promotion man ever picked up by a record company on waivers.



Ben Scotti: "A lot of program directors are SOB's."

for or that your company has assigned you to push."

Peterson talked about a typical week of program decisions at KJH. "We needed to add some up tempo records last week for our total sound mix so we were less selective than there we'd be with ballads or female vocalists. We did not add the very best records available that week because of this reason."

Peterson spoke of allowing each promotion man "only one mistake" in hyping a record as a sure smash hit. "I won't risk my job by giving any benefit of a doubt to a promotion



Scepter's Florence Greenberg: "There's no such thing as an unimportant radio station or disco."

Capitol's Bruce Wendell: "They don't want small talk at key radio stations."

changing times with such top promotion women as his own A&M staffer Jan Basham and Wendell's Capitol staffer Janis Lundy. "We used to be afraid that when a promotion woman asked a programmer to play her record, he would naturally expect her to go to bed with him. But I think by now we've all grown from that attitude."

Mrs. Greenberg recalled how some of her strongest artists got their first break in off-beat ways. Scepter's first record, which cost \$400 to produce, was by some high school friends of Mrs. Greenberg's daughter. The artists turned out to be the Shirelles and when their "I Met Him On A Sunday" was taken by the fledgling label headed by important New York disk jockey Jocko, his enthusiasm and airplay broke the disk singlehanded.

Art direction: Bernie Rollins

By BOB KIRSCH

the album, the group from Columbia Magazine "Battle of the Band." The recording session in New York and 250 demonstration records were awarded to the group after it took top honors in the competition. More than 25 other bands participated in the competition, which was part of the company's promotional effort to sell Columbia blank recording tape cartridges and cassettes in the market.

2,500 At NEC Meet

Continued from page 1

throughout the convention in a variety of areas and include a magician, mime, folk singer, lecturer and an assortment of others. Scheduled are Noel "Lots Lane" Noell, Mr. Fingers, The Friends Roadshow, The Amazing Randi, Chuck Mitchell, Keith Berger, John Kolisch and The Cousins Record Holder Show.

This new program is presented as a service to schools in search of innovative entertainment that is not dependent on staging, lighting or sound to be able to perform.

Thirty-two acts will be showcased during the five-day event bridging the entire entertainment world. Appearances are guaranteed by: Monty Alexander Trio; All-Star Frogs; Arthur, Hurley and Gottlieb; Denny Brooks; Jimmy Buffett; Calico; The Jimmy Cactus Band; The Cousin Steve; Force of Nature; Harlem Heyday; Doug Henning; Granda Jones; Doug Kenah; Herbie Mann; Orleans; Anthony & Joseph Parratore; The Darkens; Ruth, Sam, Seals, Bula Bula; Don Shirley In Concert; Jim Stafford; Mary Stuart; Michal Urbaniak and Fusion; Jimmie Walker; Bill Watrous; Manhattan Wildcat; Kefauver; Gusswicks and Feelin' Good.

Four acts scheduled to perform have cancelled including Dan Fogelberg, Brighter Shores of Darkness Kid Passport, and they will be replaced by Martin Mull, Shiloh Manning, Fabulous Flippers and Susan and Richard Thomas.

Also added as a guest speaker will be former Nixon aide Jeb Stuart Magruder, who joins Bob Hope and Redd Foxx as luncheon speakers.

A total of 125 acts were submitted for the 32 showcase positions, and because of the large number of applicants the showcases may be doubled next year.

A major part of this convention will be the record number of more than 90 educational sessions on a wide variety of topics.

Participating in the discussions are discussions on a variety of subjects like programming, contracts, promotion and publicity, pornography, gay students, two-year institutions, travel, recreation, videotape, films, coffee houses, theater, classical music, dance and many others.

Participating in the discussions will be an array of NEC members and officials, as well as others outside the ranks of the organization. Open panel members include Betty Kord, president of the publicists program at Washington's Folger Shakespeare Library; Newport Jazz Festival president, George Wein; stage and technical producer Chip

Monck; Gary Stromberg of Gibson & Stromberg Public Relations; and music author William Krasilovsky. Film screenings will also reach record proportions this year with more than 29 hours of new releases. Scheduled movies are "Genesis IV," "Don't Look Now," "The Harder They Fall," "Homage To The World Trade Center," "Seduction of Mimmi," "The Gentleman Tramp," "Five Easy Pieces," "Monty Python's And Now For Something Completely Different," "The Sting," and "On From Your Show of Shows."

Another new part of the convention is the inclusion of four resource centers in the areas of indoor and outdoor recreation and coffee houses. The art resource center will be an exhibit-demonstration area to showcase arts and crafts and artists-in-residence; the model coffee resource center will emphasize the possibilities for programming in either smaller or larger schools or in the community; the model theater resource center will involve participants in the production of a stage show; and the outdoor recreation resource center will showcase the broad array of activities in this area.

This year's convention will also host two additional workshops: a minority workshop and an activities program workshop.

The minority workshop will host speakers from the area of minority programming and will present all aspects of the field from philosophy to nuts and bolts. The first minority workshop, held in Houston last year, was attended by more than 90 delegates and new topics for discussion include the minority explosion on campus, how non-minorities tend to cope, recruitment, the necessity of minority programming, understanding the minority student and minority programming resources.

The activity programming workshop will be sponsored by the NEC in cooperation with the American Association for Performing and Fine Arts Management. The seminar will be designed for the advanced student and staff programmer and will focus on legal aspects of a student's rights and responsibilities when presenting activities programs on campus.

Entertainment lawyer and institute chairman Joseph Taubman will be the workshop leader. Other presenters include U.S. Registrar of Copyright Barbara Ringer, composer of the publicists program at Washington's Folger Shakespeare Library; Newport Jazz Festival president, George Wein; stage and technical producer Chip

In Los Angeles—Things have been hopping at Wally Heider's with the remote division involved. Band a great deal out of state work.

Six George Harrison concerts were recorded, two each in Toronto, Washington, D.C. and New York, for a live LP. Norm Klenney did the mixing, with Ken Caillat and Jack Crites lending a helping hand. Al Hirt and Pete Fountain were cut at the Fairmont Hotel in New Orleans, with Caillat handling the mixing and Biff Dawes and Crites helping out.

In local activity, Maria Muldaur was recorded at the Troubadour with Peter Granet doing the mixing and Myles Weiner assisting. Lenny Waronker, recently nominated for a Grammy as producer of the year, handled the production. Jay Cocks and Hook were also cut at the Troubadour, with Granet engineering, aided by Andy Bloch. The segment will be seen on "Dick Cavett's Rock & Roll Concert." Down at the Shrine Auditorium, Genesis was cut for an upcoming "King Biscuit Flower Hour" radio special, with Mike Carvedo engineering Granet doing the mixing.

In Heider studio activity, Weather Report has been recording with Bruce Botnick engineering. Rick Pekonen was hired in mixing with Hugh Mason with Steve Lott engineering. Congratulations to Pekonen, who has been nominated for best engineering recording, the Crusaders' "Crescent Ecliptic," which was cut at the Heider studios. Joan Baez has been in working on her next LP with Dave Kershbaum producing and Rick Rigert at the control booth. Wally Gold has been recording Kansas for a new LP with Kirschner Records.

At Larrabee Sound in Los Angeles, John Prime has been in working in the studio with Sound Services producing. Cropper, a onetime member of Booker T & The MG's and considered one of the finest guitar players around, also finished up his new LP with Wally Heider. Bonnie Raitt, Jackson Browne, J.D. Souther, Doc Hesley and Glen Frey were in helping out. Kiss and Doug Sehorn have been in with Calabasas president Neil Bogart handling production. Smiff Garrett has been cutting Ray Rogers, with Lenny Roberts engineering.

In other news in the Los Angeles area, two Filmways subsidiaries, Broadcast Electronics, Inc. Silver Spring, Md., and the Wally Heider Recording Studios, Los Angeles and San Francisco, have been brought under the one roof of the Broadcast and Sound Services Group. Andrew Szegla became president of the new unit.

Chesterke Recording Studios purchased the MGM Recording Studios in Los Angeles. Chesterke plans to convert two of the three studios to 24-track facilities. Co-owners are the Robb Brothers, Don, Joe and Bruce, own Chesterke. The studios were built in 1969, sold by owner Don Robb to MGM in 1974 and have been used by artists such as Osmond Brothers and Rick Nelson. Parts of the building will be renovated.

In Nashville, Columbia Recording Studios have expanded to 24-track with the addition of an Ampex MM 100 24-track recorder. The unit will be housed for the most part in Studio B, but studio manager Tom O'Keefe says the unit will also be used from time to time in Studio B.

Chicago is a busy spot these days, reports Foote Kirkpatrick of Universal Recording Corp. During the past

month the studio has cut the Pilgrim Jubilee Sessions, the Stan Kenton Orchestra, the Duke Ellington Band with Mercer Ellington, Barbara Acilin and Les Hooper.

In other news around the country, Dorothy Norwood is cutting at the Sound Factory in Los Angeles with Duke Richards producing. Loleatta Holloway is cutting at the Sound Pit in Atlanta, with Floyd Smith producing. Lynn Anderson, Johnny Cash, the Oak Ridge Boys and Faith O'Hara have been cutting at Columbia's Nashville studios. Dave Jack Blanchard & Misty Morgan and

Charlie Rich. Non-CBS artists stopping in included Patrizia, Stu Phillips, Dallas Dasher, Connie Cato and Eddy Arnold.

Queen City Albums, Inc. in Cincinnati are finishing up a 24-track studio set, set to open April 15. The new studio will be double the size and will put the firm's custom and packaging operation under one roof.

The Sound Experience is busy in Philadelphia's Sigma Sound Studios. The studio has many of the best musicians, has penned all of the material for its upcoming LP.

Talent In Action

Continued from page 25

use and ability sometimes fails to unite. Perhaps the answer is in one of his songs, "Feeling Lazy." In an event the audience reaction to his music was exhibited in the fact of his new LP, "Feeling Lazy," was cut at the RKO Speedway using the double bill and proved to be a pleasant surprise. They have developed a maturity over the past few months that has made them a more professional tightness and polish that is enabling and yet they maintain enough flexibility to allow for creativity. Of particular merit was an unaccompanied solo by lead guitarist Ray Rivelli in a tune from an earlier work, "Golden Country." Their stages from tune to tune using either percussion or melody in the transitional medium is standard. Standout ensemble tune, "Bitter Coast."

JIM STEPHEN

CONNY VAN DYKE CHUCK WOOD

Palomina, Los Angeles

Conny Van Dyke has made a sizable name for herself over the past few years as a TV and motion picture personality, and her appearance here at the NEC was no exception. She came in to teach with country music, her first showbusiness calling card.

Van Dyke's act offers a pleasing enough set and is extremely effective on certain material, particularly the religious-oriented songs. She is

a competent singer for the most part and offers a complete show. She cast a shadow over her performance several times, however, primarily by using the stage in a heady manner. Her record company, Capitol, has made a mistake in releasing and by failing a young lady from the audience that everyone would be welcome to dance once the show was over. The Palomina label has made a mistake in releasing the guest names in country music do not object to, and in fact, encourage, dancing. While the audience was appreciative for the most part, this Van Dyke act is better to be viewed as a lot more familiar with the place she is playing and to avoid the "standard" type material, with which she was least successful.

Comedian/impressionist Chuck Wood opened the show with a standard set of impressions of country stars and a couple of straight songs.

BOB KIRSCH

JO JO GUNNE, KISS Santa Monica Civic Auditorium

Second billed KISS was clearly the favorite act of the night. At 11 at the 3,200 and knock-out hall. The loud, bombast New York band was heavy on both metal and theatrics, and their energetic, heavy-punching show was a lot of fun. Many of the songs were a lot more KISS like making up addition.

Their show is a display of shouting, panting, wildly sound augmented by dramatic light and sound effects. They play a loud and wholesome good-natured. There's not a lot of differentiation between their songs; they sound very much alike. Their music is a good and never great, but what they do with precision they make up with theatrics, sending them in a front that appears to be extremely youthful. They are a very cool subtle Alice Cooper couple of years back.

Indeed, their black-and-white hair and appearance with bits like blood spilling from the mouth and their pose exploring in the staff that made a band a phenomenon. The frenzied audience greeted them like zombies come home, and they were waving back for two encores.

Headliners Jo Jo Gunne had a hard act to follow and their own seeming lack of direction made an anticlimax of their show.

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Comedian/impressionist Chuck Wood opened the show with a standard set of impressions of country stars and a couple of straight songs.

MT FEIN

Nitery Innovation

Continued from page 22

with a master control room enclosed in glass 22 feet long which contains the sound equipment. JBL equipment is being utilized with a 16-channel mixer.

A digital scoreboard has been designed for use behind the stage which can perform a multitude of patterns and designs.

Tickets for the club in Toronto, which holds 400, will be sold in the same way as tickets are for other shows. Tickets in major venues. Prices for tickets could run as high as \$15 per head. The clubs will run with a "jacket only" policy with the explanation that to preserve the dignity of the rooms which are so sophisticated. The public must rise to the room: the room won't go down to the public."

New Miracles

Continued from page 22

musics because we have our own chance. It's thrilling to see our music played with 101 pieces.

"At this point were in several different areas; nightclub, college dance, and a lot of other places. There is a big college market for this kind of music. The reaction of the kids is good. They really do remember our first hits, because in my experience with playing at the circuit for years, some of the college students have older brothers and sisters who grew up with The Miracles."

Best Selling Classical LPs

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Rank	Weeks on Chart	Last Week	Title, Artist, Label & Number
1	20	5	STRAVINSKY: Rite of Spring Chicago Symphony (Soli) London CS 6885
2	14	5	SCOTT JOPLIN: Piano Rags Vol. 3 Joshua Rifkin, Nonesuch H 71305 (Elektra)
3	2	35	SHOWSLAKES ARE DANCING: THE NEWEST SOUNDS OF DEBUSSY Igor Tompa, RCA Red Seal 1-0485
4	8	9	PIANOFORTE IN CONCERT Luciano Pavarotti Orchestra, di Teatro Comunale Bologna (Bonyon) London OS 76391
5	3	84	SCOTT JOPLIN: THE RED BACK BOOK New England Conservatory Ragtime Ensemble (Schuler), Angel S-36060 (Capitol)
6	17	5	PUCCHINI: Madame Butterfly Vittorio Gallea, Nonesuch H 71305 (Elektra)
7	4	84	SCOTT JOPLIN: PIANO RAGS, VOL. 1 Joshua Rifkin, Nonesuch 71248 (Elektra)
8	1	31	SCOTT JOPLIN: PIANO RAGS, VOL. 1 & 2 Joshua Rifkin, Nonesuch HB 73026 (Elektra)
9	5	84	SCOTT JOPLIN: PIANO RAGS, VOL. 2 Joshua Rifkin, Nonesuch 71254 (Elektra)
10	15	9	HANDEL: Messiah London Symphony Orchestra (Davis) Philips SC74330 (Philips)
11	12	10	WHITTIER: Death Is Victory Pilar, Tenor, Midland Festival Orchestra (Bedford) London OSA 13109
12	6	84	BACH: FLUTE SONATAS (complete) Renee, Odeon 12-3125 (Columbia)
13	10	9	R. STRAUSS: New Year Speech Zurichers Concertgebouw Orchestra of Amsterdam (Hakkinen) Philips 6500 42 (Philips)
14	7	35	BERLIOZ: SYMPHONIE FANTASTIQUE Chicago Symphony Orch. (Soli), London CS 6790
15	21	36	KING OF THE HIGH C'S Luciano Pavarotti, London OS 26373
16	NEW ENTRY		ALBION: ADAM & OTHER PIECES Academy of St. Martin-in-the-Fields (Morrison) Angel S 37044 (Capitol)
17	9	76	PIANO MUSIC BY GEORGE GERSHWIN William Bolcom (piano), Nonesuch H 71284 (Elektra)
18	18	56	THE CHRISTOPHER PARKENING ALBUM Christopher Parkening, Odeon 12-36209 (Capitol)
19	11	18	MOZART: Kati Fan Tulle (Complete) Lorenz, Berganza, Berbe, Davies, Krause, Bachman, Philharmonia (Soli) 1 London OSA 1442
20	27	5	WALL: THREE PIANO DUOS Lotta Lehto, Studio Erwin Berlin Philharmonic (Bruckner-Ruggenborg) Odeon 12-32997 (Columbia)
21	24	5	TSCHAIKOVSKY: The Melodrama (Complete) National Philharmonic (Orchestra) London OSA 2239
22	NEW ENTRY		PROPHET: WAR AND PEACE (Complete) Bolshoi Theatre Orch. (Pashkev) Melody M4-33111 (Columbia)
23	5	31	THE KING'S SINGERS OF COURTLY MEASURES Angel S 37025 (Capitol)
24	NEW ENTRY		STRAVINSKY: NEW YEAR SONGS Berlin Philharmonic (Karajan) DGG 2530.368 (Polydor)
25	13	31	MOZART: SONATAS FOR FLUTE & HARPISCHORD (Complete) Rampel, LaCruz, Odeon 12-32370 (Columbia)
26	35	5	WOLFGANG AMADEUS MOZART: HAYD & GRETEL Anna Moffa, Fischer Disques (Bavarian Radio Orchestra (Eckhorn))
27	22	9	VERDI: Un Giorno di Rege Rigo Philharmonic Orchestra (Gardelli) Philips 6705.95 (Philips)
28	NEW ENTRY		PAGANINI: VIOLIN CONCERTO & MINOR Op. Posth. "4" London Philharmonic (Dutoit) DGG 2530.467 (Polydor)
29	30	9	HOLST: The Planets London Symphony Orchestra (Freija) Angel S 36991 (Capitol)
30	NEW ENTRY		BACH: CANTATAS VOL. 10 Concertos Musicos de Viena (Harnett) Melodrama 101-2
31	16	18	MOSTLY MOZART: Katsi & Larches London CS 665
32	19	14	NEW RECORDINGS OF CHOPIN Vladimir Morozov, Columbia M 32932
33	25	20	FANTASY FILM WORLD OF BERNARD HERRMANN National Philharmonic/Bernard Herrmann, London SP44207
34	36	5	TEN GREAT VIOLIN CONCERTOS Kurtz Heiler, RCA CRJ-6-0720
35	29	31	MAHLER: SYMPHONY NO. 5 Chicago Symphony Orchestra (Soli), London OSA 2278
36	23	18	CHARLES IVE: 100th Anniversary Bavarian Radio Orchestra (Soli) Smith/Slovakia/Kirkpatrick/Ives, Columbia M4-3504
37	NEW ENTRY		BETHOVEN: SONATAS 31 & 32 Vladimir Morozov, London CS 6843
38	32	14	PUCCHINI: La Boheme London Philharmonic Orchestra (RCA ALB 0371 (Soli))
39	33	27	THE ART OF JUSSA BODUENING AL 2 Seraphim SR 50219 (Capitol)
40	38	18	SHOSTAKOVICH: Symphonies No. 1 & 2 London Symphony Orchestra (Pravni), Angel S-36980 (Capitol)

Classical MTA Award Winners Announced

By EVAN SENIOR

LONDON—Britain's major classical record awards, the prizes for 174 recordings from the Music Trades Association, announced this week, bring awards to all principal U.K. recording companies in a total of 10 categories. Judging was by a committee that included classical retailers and MTA representatives, and will be presented by Mrs. Raymond Fox, wife of MTA president, at the annual dinner of Feb. 25 during this month's MTA conference at London's Europa Hotel from Feb. 24 to 26.

Prize in chamber music section went to Argo's Haydn String Quartet nos. 76, 77 and 103, by the Acadian Quartet, with EMI's Shostakovitch quartets 1-13 by the Borodin Quartet highly commended. In the best choral section, award went to EMI for Sir Adrian Boult's recording of Elgar's oratorio "The Apostles," with Argo's "Missa Bell' Amfiteatre Altera" highly commended. CBS' new John Williams recording of the popular Rodgieri Concerto D'Aranjuez won the concerto section. Phonogram's coupling of the Mozart clarinet and bassoon concertos by Jack Brymer and bassoonist Michael Chapman with the Academy of St. Martin-in-the-Fields gaining the highly commended place. EMI's box set of Richard Strauss orchestral works by the Dresden State Orchestra under Rudolf Kempe was judged first in the miscellaneous orchestral group, another EMI issue, the Birmingham Symphony Orchestra's record of music by Ibert, Poulenc, Honegger and Satie under Louis Fremaux being highly commended.

A "miscellaneous" section includes five separate awards. Argo's "The Hobbit," recorded by actor Nicol Williamson was best spoken word recording. RCA's Edith Evans and Friends being highly commended. EMI's release of great cellist Pablo Casals playing the six cello suites of Bach was best historical recording, with two highly commended issues, EMI's "Elgar On Record" and CBS box set of the nine Beethoven symphonies conducted by Bruno Walter. The BBC's issue, Goon Show Classics came first in the comedy section. Best early instrumental performance was taken by Hermann Baumann of the four Mozart horn concertos, and best bargain-price issue was Pye's Vanguard box set of the 12 concertos of L. Esterházy by Vivaldi, conducted by Mario Rossi.

In the opera realm, prize went to

Phonogram's complete recording of Sir Michael Tippett's "The Knot Garden," by the Covent Garden cast conducted by Colin Davis, a coupling of two highly commended issues being EMI's English National Opera performance of Wagner's "Siegfried," and also EMI, Herbert von Karajan's recording of Verdi's "Otello." Decca Gramophone's pianist Maurizio Pollini's performance of Schumann's F sharp minor sonata and the C Major Fantasy was judged best solo instrumental record, highly commended being EMI's issue, "Perلمان Plays Encores."

Best solo vocal record was Phonogram's Janet Baker singing Handel songs with the English Chamber Or-

chestra under Raymond Leppard. Highly commended in this section being Argo's Hugo Wolf Motets under sung by Benjamin Luxon. British Decca won the prize in the symphony section with the last group of the Haydn symphonies, nos. 93-100, by the Philharmonia Hungarica under Antal Dorati, highly commended in this group being the same company's Bruckner symphony No. 4 by the Vienna Philharmonic Orchestra under Karl Böhm. A "middle of the road" section gave first prize to original music from great BBC-TV shows with CBS' "The Prodigious Son," Scott Joplin music orchestrated for festival ballet's staging, as highly commended.

"Pops" In Shift; BSO & Polydor New Pact

By ROBERT SOBEL

NEW YORK—After a five-year recording marriage, the Boston Symphony Chamber Players and Polydor have not renewed their contractual vows, it's been learned.

Instead, it's understood that the "Pops" probably will return to its old partner RCA Records, with which it is holding discussions on a contract.

Meanwhile, the Boston Symphony Orchestra and its music director, Seiji Ozawa, have signed a four-year exclusive recording contract with Polydor International. A five-year pact between the BSO and Polydor terminated Dec. 31.

Under the new agreement signed Jan. 27 the BSO will release 26 records over the next four years. The old pact called for nine albums annually, four with the BSO and five with the Boston Pops. Under the new agreement, 16 records will be with Ozawa and the Boston Symphony Orchestra and will be released in the U.S. on the Deutsche Grammophon label. Also on DG

will be four recordings by the Boston Symphony Chamber Players.

The remaining six records will feature the Boston Symphony and its principal guest conductor, Colin Davis, and will be released on the Philips label.

The new deal calls for 44 three-hour sessions with the orchestra on the 22 LPS, in addition to the four by the Boston chamber unit.

Repertoire for the Ozawa recordings will include all the orchestral music of Ravel, major symphonies by Brahms, Beethoven, Mahler, Berlioz and works by Bartok, Debussy and Richard Strauss.

The repertoire for the Davis recordings will include all the Sibelius symphonies. A label source said that the No. 5 and No. 6 already been recorded and will probably be released late this year or early 1976.

Dr. Werner Weglshang, head of Polygram Corp. and Polydor International, and Talcott M. Banks, and is president of the Board of Trustees for the Boston Symphony.

'Burana' Shipped; Push Set

NEW YORK—Columbia Records is shipping the "Carmina Burana" album Monday (10) to all dealers and retail outlets. The album, which Columbia Masterworks has singled out as its first record of the Month, is being made available for a limited time at one special low price for both

stereo and quadraphonic disks. Tapes will also have one low price for all configurations.

Kicked off by a party at Columbia's 30th Street Studio in New York that was attended by conductor Michael Tilson Thomas, tenor Kenneth Riegel, producer Andrew Kazdin, and acting general manager of the Cleveland Orchestra Ken Haas, dealers, promotional people and members of the press began a quadraphonic performance of the album, which features Thomas conducting the Cleveland Orchestra and Chorus, and Judith Bleehen, Riegel and Peter Binder.

"Carmina Burana" will receive an intensive promotional campaign throughout the nation, including national ads in "High Fidelity," "Schwartz," and "Opera News," regional ads in "Chicago Guide" and "Coast" magazine local print ads; time buys in major markets; and a series of multi-color newspaper buy-in-store merchandising materials include multi-colored easel-back displays, insert cards for easel-back jacket units, and insert cards for jacket mobile units. Special "Carmina Burana" T-shirts featuring the "Carmina Burana" logo are also being sent to retailers, dealers and promotion people.

A RECORD PARTY—Conductor Michael Tilson Thomas, center, with tenor Kenneth Riegel, left, and producer Andrew Kazdin at the Columbia Records recent party for "Carmina Burana."



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These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)

Rank	Title	Artist	Label & Number	(Dist. Label)	(Publisher, Licensee)
1	LOVELY PEOPLE	Ismael Rivera	Mercury 8048	(Rivera disc, ASCAP)	
2	SWEET SURRENDER	John Denver	RCA 41014	(Nat'l. Denver, ASCAP)	
3	WICKED	Carole King	Dot 46166	(A&M) (Colgems, ASCAP)	
4	I'M A WOMAN	Billy Martin	Parade 1319	(Yellow Dog, ASCAP)	
5	BEST OF MY LOVE	Eagles	A&M 45218	(Kicking Back/Benchmark, ASCAP)	
6	POETRY MAN	Phyllis Love	Shelby 40353	(MCA) (Turk, ASCAP)	
7	THE DOOR OF THE SUN	Alvin Parto/Dale	Warner Bros. 2983	(Parto, ASCAP)	
8	HAVE YOU NEVER BEEN MELLOW	Elton John	RCA 41040	(GTY, BMI)	
9	MORNING SIDE OF THE MOUNTAIN	Donny & Marie Osmond	MGM 14765	(Warner Bros., ASCAP)	
10	IT'S A SUNDAY MORNING	Linea Control	Parade 1431	(Silver Star, ASCAP)	
11	YOU'RE NO GOOD	Linda Ronstadt	Capitol 2996	(Eden H. Warner/Linea Control/S.G. Sings, ASCAP)	
12	NEVER LET HER GO	David Essex	United 45222	(Kipshaus, ASCAP)	
13	SALLY G	Paul McCartney & Wings	Apple 1893	(Capitol) (McCartney/ATV, BMI)	
14	ROCK IN ROLL (I Got You The Best Years Of My Life)	Blac Tunes	Capitol 31005	(Tone, BMI)	
15	LOOK IN MY EYES PRETTY WOMAN	Tracy Morgan	Dot 46166	(A&M) (ABC/Dunhill, BMI)	
16	I'VE BEEN THIS WAY BEFORE	Red Formand	Columbia 370494	(Steinbock, ASCAP)	
17	MANUEL	Barry Manilow	Dot 46166	(A&M) (Screens Gen-Columbia/Var, BMI)	
18	TILL STYL STYL YOU	Jim McHugh	English 444	(A&M)	
19	PLEASE MR. POSTMAN	The Carpenters	A&M 1648	(Lodge, ASCAP/Sine Agate, BMI)	
20	WE MAY NEVER LOVE LIKE THIS AGAIN	Max Merritt/McCarty	20th Century Fox 2954	(Fox-Falomo-Warner-Tamela, BMI/20th Century Fox, ASCAP)	
21	SAD SWEET MEMORIES	Sweet Sensation, P.F.	17022	(ATV) (George Fuchsch, ASCAP)	
22	THAT GREAT OLD SONG	Dwight Felsch	CMP Company 491	(Linda Fuchsch, ASCAP)	
23	ONLY YOU	Frank Sinatra	Apple 1875	(Capitol) (To-Holla, BMI)	
24	HEY! WON'T YOU PLAY ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG	R. J. Thomas	Dot 46166	(A&M) (Tone, BMI)	
25	MY EYES ADDRESSED YOU	Freddie Fingers	Produce 3342	(Globe Diamond/Tone, BMI) (Kenny Nicks, ASCAP)	
26	LOVE SAID GOODBYE	Judy Williams	Columbia 370478	(Warner, ASCAP)	
27	PLEASANT MY LOVE	Tony Jones	Parade 4031	(London) (MMN, ASCAP)	
28	CHOC AND THE BIRD (Main Theme)	Sammy Davis Jr.	20th Century 2150	(Fox) (A&M, ASCAP)	
29	MY BOY	Eric Burdon	RCA 10191	(Colgems, ASCAP)	
30	BIG YELLOW TAXI	Jim McHugh	English 45211	(Gigants, BMI)	
31	STAY AT A TV SHOW	Sybil	Dot 46166	(A&M) (A&M, ASCAP)	
32	EASTWIND	Linda Ronstadt	Capitol 4005	(Tone, ASCAP)	
33	YOU ARE YOU	Colgems	Parade 1342	(London) (MMN, ASCAP)	
34	EMOTION	Robert Butler	Capitol 4021	(Warner Bros., ASCAP)	
35	LOVEY LOU	Wesley Rose	Epic 85052	(Columbia) (Epic/Bird, BMI)	
36	FRONT PAGE BOB	Billy Ray	RCA 45232	(Nashua, BMI)	
37	THE ENTERTAINER	Dolly Parton	Columbia 370484	(Nashua/Grove/Tenor Street Tunes, BMI)	
38	MY ELUSIVE DREAMS	Charlie Rich	Epic 85064	(Columbia) (Tone, BMI)	
39	THANKS FOR THE SMILES	Charlie Rich	Epic 85065	(Atlantic) (Tone Of Cold, BMI)	
40	PART OF THE PLAN	Donny Osmond	Epic 85065	(Columbia) (Mickey Grove, ASCAP)	
41	WALKING IN RHYTHM	Blackhearts	Parade 1343	(Blackhearts, BMI)	
42	DOCTORS ORDERS	Carole King	Dot 46166	(A&M) (Colgems, ASCAP)	
43	ONE DAY OF LOVE	Herb Olen	RCA 10191	(Colgems, ASCAP)	
44	I WON'T LAST A DAY WITHOUT YOU	Wesley Rose	Epic 85052	(Nashua, ASCAP)	
45	UP IN A PUFF OF SMOKE	Filly Brown	Capitol 4002	(Nashua, ASCAP)	
46	BOY, BEER AND ME	Boy Rogers	20th Century 2154	(Fox/Liberty, BMI)	
47	TRIP TRIPPER	Jessie Marshall	Capitol 4000	(Nashua, BMI)	
48	SAIL ON WHITE WINGS	Johnny Mercer	Columbia 370480	(Nashua, ASCAP)	
49	NO LOVE IN THE ROOM	Donny Osmond	Epic 85065	(Tone/Balloon, ASCAP)	
50	LOVE PRIMER	Joe Trovatiello & Rita Cordero	Monument 8-838	(Columbia) (Cyn-Len, BMI)	

Latin Scene

of her own compositions and selections by international composers: Leonor Porcino de Brea (Dominican); Mari Trini (Spain); Juan Luis Rivera (Dominican); and King Dave, Argentinean singer/composer of the Orfeon/Karen label. This LP is getting heavy airplay and all the arrangements are in Spanish. The orchestra leader and arranger Jorge Taveras.

Dominican recording artist Fausto Rey (Montilla) returned from concert engagements in New York for dates at the new Maunabo nightclub and the El Conquistador club at the Hotel Naco.

According to a survey made by local music journalists, the top singers and artists of 1974 are Dominican

male singer Fausto Rey (Montilla); Dominican female singer Charlin Goico (Alhambra); Dominican group, sales king Johnny Ventura and his Combo Sabor (Montilla); Dominican composer Yaque Nunez del Rio; best song "Amigo Mio" interpreted and composed by Charlin Goico; international singer King Dave (Karen) from Argentina. Special merit was given to Los Beduinos (Karen), a Dominican group that came up with several hit records.

Colombian singer/composer Alejandro Pizarro had dates at the new Comodoro Hotel and has released a new single "Maria Isabel Es Mi Vida"/"Nuestro Amor Vencerá." D'Leira is working on a new album which will include several of his own songs. **FRAN JORGE**

Billboard SPECIAL SURVEY for Week Ending 2/15/75

Billboard Hot Latin LPs

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IN CHICAGO

Rank	Title	Artist	Label & Number	(Distributing Label)
1	WICENTE FERNANDEZ	Wicente Fernandez	Mercury 1420	
2	CELIA & JOHNNY	Quimbara	Yaya 1053	
3	ANGELICA MARIA	Angelica Maria	Sony International 51-1029	
4	ROSENOA BERNAL	La Sonora Bernal	Latin International 3027	
5	LOS MUECAS	Regina Ochoa	Capitones 1413	
6	LOS BABYS	Como Sabor	Parade 17085	
7	LOS FREEDOMS	Spica Del Rio	Parade 10041	
8	FREDIE MARTINEZ	Pure Gold	Freddie 1023	
9	EDDIE PALMERI	The Sun of Life Music	Capitol 10508	
10	LULA WILLY	Los Angeles Negro	Mercury 1648	
11	CORTIO & ISMAEL RIVERA	Justino Rivera	Capitol 1133X	
12	LOS ANGELES NEGRO	A.T. Records	AT 13271	
13	JUAN TORRES	Los Angeles Negro	Mercury 1648	
14	NELSON NED	Nelson Ned	United Artists 1550	
15	LOS HUMILDES	Los Humildes	Parade 10041	

IN MIAMI

Rank	Title	Artist	Label & Number	(Distributing Label)
1	CELIA & JOHNNY	Quimbara	Yaya 1053	
2	JULIO IGLESIA	Julio Iglesias	Parade 17085	
3	PALITO ORTEGA	Palito Ortega	Capitones 1413	
4	CAMO SOSTO	Como Sabor	Parade 17085	
5	SOPIE	Sophie	Yela 1451	
6	NELSON NED	Nelson Ned	United Artists 1550	
7	CORTIO & ISMAEL RIVERA	Justino Rivera	Capitol 1133X	
8	SANDRO	Sandro	Capitones 1413	
9	ISMAEL MIRANDA	Ismael Miranda	Parade 17085	
10	VICTOR TORRE	Victor Torre	Mercury 1648	
11	LUIS MARIA GUELL	Luis Maria Gueell	Mercury 1648	
12	THE JUDGE'S NEPHEWS	The Judge's Nephews	United Artists 1550	
13	LISETTE	Lisette	Parade 17085	
14	CONJUNTO UNIVERSAL	Conjunto Universal	Transmundo Disc Universal	
15	LUIS GARCIA	Luis Garcia	Parade 17085	



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**Soul
Sauce**
**All Platinum
Acts Change
With Trends**

By JEAN WILLIAMS

LOS ANGELES—"Inflation has driven people back into the home and once inside, music becomes a vital part of their effort to escape the harsh negative realism of life," says Joe Robinson, owner and board chairman of All Platinum Records in New York.

"My artists have changed their styles to coincide with today's music trends. Music with an up-swing beat that does not leave the listener depressed is what is selling, so our line is now disco."

Robinson says that business has never been better, and he is in the process of expanding his operation. A recently completed distribution deal with Philips of Holland has given him two hit records in that area, "Girls" by the Moments and Whatnauts (Stang), and "Shame Shame Shame" by Shirley and Company (Vibration). Both labels, with Turbo and Astroscope, are subsidiaries of All Platinum.

He has a feel for his market. Starting in promotion before opening the doors of All Platinum Records several years ago, he says, "I must get totally involved with what happens in the streets so that I will not lose the musical heartbeat, which is what keeps my company alive."

Robinson's wife Sylvia, formerly of the famed duo of Mickey and Sylvia, and more recently gold record winner for her record "Pillow Talk," is writer, producer and recording artist with the company.

Sylvia has written and produced several gold records for the Moments, including "Not On The Outside" and "Love On A Two Way Street."

Robinson uses his studio facilities as a training ground for his artists. "I want my artists to be able to do more than sing." The Moments, under the direction of Sylvia, have become competent writers and producers, producing not only themselves, but other All Platinum artists.

(Continued on page 31)

**Gladys Knight
& The Pips**

NEW
Single Release
"LOVE
FINDS
ITS OWN
WAY"

Buddah Records

DIRECTION MANAGEMENT

SIDNEY A.

SEIDENBERG, INC.

1414 Avenue of
the AmericasNew York, N.Y.
10010

Billboard Hot Soul Singles

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Billboard SPECIAL SURVEY for Week Ending 2/15/75

Billboard Soul LPs

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3	1	8	KUNG FU FIGHTING AND OTHER GREAT LIPS Carl Douglas, 20th Century 1464
4	4	12	FIRE Ozzy Osbourne, Warner SPM 11813 (Phonogram)
5	9	8	AVERAGE WHITE BAND Atlantic SD 18119
6	5	11	FLYING START Black Sabbath, Parlophone 19472
7	7	7	REFUSED Rufus featuring Chaka Khan, ABC MCD 837
8	11	10	SATIN DOLL Satin Soul, Polygram SD 18120 (Atlantic Artist)
9	10	23	CAN'T GET ENOUGH Barry White, 20th Century 1464
10	6	8	WITH EVERYTHING I FEEL IN ME Aurora Caplan, Atlantic SD 18121
11	13	11	EXPLORES YOUR MIND A. Green, Inc. 22001 (London)
12	17	5	SUN GODDESS Gail Lumet, Columbia KC 3034
13	15	11	ALL MY LOVE IS FAIR Nancy Minix, Capitol SD 11317
14	6	14	THE MAGIC OF THE BLUE Blue Magic, Arco SD 36 133
15	21	3	REALITY James Brown, Polygram SP 6039
16	37	1	BOY HEAT Nighty Night, S&W SP 3617
17	19	47	WIGHTLY LOVE The Temptations, Atlantic SD 17294
18	28	18	FULL-FLEETNESS'S FIRST FILLINGNESS Steve Wood, Arco SD 36 13251 (Epic)
19	12	6	TOTAL ECLIPSE The Temptations, Atlantic SD 18121
20	42	5	SUN THIGH Gina Fenn, Mercury SPM 1105 (Phonogram)
21	24	13	PIECES OF DREAMS Sonny Turrettine, Fantasy F 9465
22	16	10	THE BADDEST THURMURINE Sonny Turrettine, Capitol SD 18121 (Atlantic)
23	17	12	CAUGHT UP Miles Jackson, Spring SP 6103 (Polygram)
24	28	13	I FEEL A SONG Gina Fenn, Mercury SPM 1105 (Phonogram)
25	29	13	WHITE GOLD Blue Mountain Orchestra, 20th Century 1464
26	27	5	OVEREASTING LOVE Carl Carlton, ABC MCD 837
27	3	8	BLACK BACK Lamont Dozier, ABC MCD 839
28	32	20	THRAUST Herman Hancock, Columbia KC 3034
29	45	3	HOMER TO WOMAN Sonny Brown, Tama TMS 4206 (Globe)
30	49	1	FOR YOU Eddie Handrick, Tama 16 320 (Globe)
31	41	2	FOREVER, MICHAEL Michael Jackson, Motown 82501

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24	28	13	I FEEL A SONG Gina Fenn, Mercury SPM 1105 (Phonogram)
25	29	13	WHITE GOLD Blue Mountain Orchestra, 20th Century 1464
26	27	5	OVEREASTING LOVE Carl Carlton, ABC MCD 837
27	3	8	BLACK BACK Lamont Dozier, ABC MCD 839
28	32	20	THRAUST Herman Hancock, Columbia KC 3034
29	45	3	HOMER TO WOMAN Sonny Brown, Tama TMS 4206 (Globe)
30	49	1	FOR YOU Eddie Handrick, Tama 16 320 (Globe)
31	41	2	FOREVER, MICHAEL Michael Jackson, Motown 82501

Week	Rank	Weeks on Chart	Artist, Label & Number (Dist. Label)
1	2	8	NEW AND IMPROVED Sonoma, Atlantic SD 18118
2	12	2	IT TIL YOU'RE SATISFIED T. J. Santos, Scepter SPS 5127
3	1	8	KUNG FU FIGHTING AND OTHER GREAT LIPS Carl Douglas, 20th Century 1464
4	4	12	FIRE Ozzy Osbourne, Warner SPM 11813 (Phonogram)
5	9	8	AVERAGE WHITE BAND Atlantic SD 18119
6	5	11	FLYING START Black Sabbath, Parlophone 19472
7	7	7	REFUSED Rufus featuring Chaka Khan, ABC MCD 837
8	11	10	SATIN DOLL Satin Soul, Polygram SD 18120 (Atlantic Artist)
9	10	23	CAN'T GET ENOUGH Barry White, 20th Century 1464
10	6	8	WITH EVERYTHING I FEEL IN ME Aurora Caplan, Atlantic SD 18121
11	13	11	EXPLORES YOUR MIND A. Green, Inc. 22001 (London)
12	17	5	SUN GODDESS Gail Lumet, Columbia KC 3034
13	15	11	ALL MY LOVE IS FAIR Nancy Minix, Capitol SD 11317
14	6	14	THE MAGIC OF THE BLUE Blue Magic, Arco SD 36 133
15	21	3	REALITY James Brown, Polygram SP 6039
16	37	1	BOY HEAT Nighty Night, S&W SP 3617
17	19	47	WIGHTLY LOVE The Temptations, Atlantic SD 17294
18	28	18	FULL-FLEETNESS'S FIRST FILLINGNESS Steve Wood, Arco SD 36 13251 (Epic)
19	12	6	TOTAL ECLIPSE The Temptations, Atlantic SD 18121
20	42	5	SUN THIGH Gina Fenn, Mercury SPM 1105 (Phonogram)
21	24	13	PIECES OF DREAMS Sonny Turrettine, Fantasy F 9465
22	16	10	THE BADDEST THURMURINE Sonny Turrettine, Capitol SD 18121 (Atlantic)
23	17	12	CAUGHT UP Miles Jackson, Spring SP 6103 (Polygram)
24	28	13	I FEEL A SONG Gina Fenn, Mercury SPM 1105 (Phonogram)
25	29	13	WHITE GOLD Blue Mountain Orchestra, 20th Century 1464
26	27	5	OVEREASTING LOVE Carl Carlton, ABC MCD 837
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29	45	3	HOMER TO WOMAN Sonny Brown, Tama TMS 4206 (Globe)
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General News

Jazz: The Small Group Scene

Continued from page 25

front groups on record albums but who don't necessarily make the club circuit their concern 100 percent of the time. George Benson, Stanley Turrentine, Freddie Hubbard and Hank Crawford are in this fraternity.

One act which has yet to really hit its potential is the Brubeck family package. Dave and his sons who are often forming their own bands within the main band. In his own right father Dave is a distinctively individual pianist responsible for some excitingly inventive LPs during the 50s-60s for Columbia.

Today, McCoy Tyner has the edge as being one of the most popular pianists and his style centers around long lines, intense progressions and pretty, melodic phrases which pop in and out.

In substance, the more established names are holding their own, but by the new player they respond to the appeal of amplified instruments and have their ears accented to the sheer power of AC-DC current. In other words, small groups are producing big sounds almost heretofore in power terms, eclectic in nature but reaching new audiences all the time outside the pure jazz community.

There are two bands which are right down in the middle of the soul camp, the Crusaders (formerly the Jazz Crusaders when many musicians weren't afraid of the word) and the Blackbyrds, Donald Byrd's friends from Howard University who still call themselves students but are earning their degrees in money-music.

Trumpeter Chuck Mangione is in a class by himself. He plays with an involved coolness which incorporates ingredients of quaint and spices plus a wide open sound. He continues to grow in popularity although not in importance as a stylist. Finally, there are the soloists who

holds up an important tradition of openness in vibes playing, trying to blend jazz with country tunes or whatever is commercial and applicable at the moment.

All of the musicians are road workers, playing before the public which is a distinction from the studio band heads who are also LP sellers. Saxophonist Eddie Harris represents a musician-long in credits—who keeps coming up with vital new ideas, often times before anyone thinks of them. He rides up and down the charts with inventive LPs, from working with British rockers to expanding the idea of amplification.

Herbie Mann, the top flutist who seems always searching for something new, is another musician aware of trends and musical styles, working with soul and reggae and never standing still with any kind of pegs together.

Les McCann could be a good singer if he chose to follow that path, but fortunately combines a smooth, sweet voice with a fine piano style, which dishes out soul and funk and aggressive electrical impulses. Now he talks about going to the rock crowd.

The idea of sidemen graduating to group leader is best exemplified by bassist Stanley Clarke, who has made a name for himself around New York City with Chick Corea's Return To Forever. Clark's first LP on Atlantic shows signs of spreading across the country in popularity. There are two bands which are right down in the middle of the soul camp, the Crusaders (formerly the Jazz Crusaders when many musicians weren't afraid of the word) and the Blackbyrds, Donald Byrd's friends from Howard University who still call themselves students but are earning their degrees in money-music.

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Harman-Kardon In Factory Sales Shift

By STEPHEN TRAIMAN

PLAINVIEW, N.Y.—In correlated moves designed to improve effectiveness and efficiency in its dealer relationships, Harman-Kardon has shifted from manufacturers reps to factory sales in seven key territories and restructured its discount policies as of Feb. 1.

"Now is the time we're going to see a lot of craziness in the industry," explains advertising and communications manager Steve Phillips. "Manufacturers who must sell are in a very vulnerable position with a collapsing economy, and too many dealers are more lax in their relations with some firms than others." H-K and its sister firm JBL both had factory team experience to prove that direct sales worked. In Metro New York, Bert Brooks heads a team that has handled both H-K and JBL for four years, while Tom Frisina has led the factory team in JBL's home base in Los Angeles.

Affected territories and rep firms—and Phillips emphasizes the shift is in no way a reflection on the jobs they were doing for H-K—include:

- Southern California—Jack Bertram Co.
- Northern California—Sinaio-Johnson Inc.
- Oregon-Washington—Pacific Northwest Marketing.
- Philadelphia—Assoc. Electronic Reps.
- D.C.-Virginia-Maryland—A.B. & T. Sales Corp.
- Upstate N.Y.—Paston-Hunter Co.
- New England—Robert Reiss Assoc.

The other nine H-K territories, basically covering the Midwest, South and Southwest, are better served by commissioned reps. Phillips notes, due basically to the smaller density of dealerships, "It's

not really a question of cost-cutting," he emphasizes, "but one of increased effectiveness and better performance which should eventually lead to cost savings as well."

The shift from rep to factory sales is connected to the evolutionary discount policy restructuring, Phillips explains. With H-K's basic dealer margin of 40 percent, the original 1 percent discount on 10-day billing of a few years ago quickly evolved into the 3 percent 30-day, net 45-day plan. This change boosted dealer involvement as high as 40 percent and increased H-K cash flow as well.

At the same time, the co-op accrual allowance basically inherited by the hi fi firms from the mass merchandiser audio companies like Zenith wasn't really working. Starting last fall on five territories, H-K ended the co-op allowance in favor of a 10 percent discount on 10-day billing.

(Continued on page 39)

Discrete Evaluations Concluded

By MILDRED HALL

WASHINGTON—The National Quadraphonic Radio Commission (NQRC), sponsored by the Electronic Industries Assn. (EIA), has finished its evaluation of seven proposed FM broadcast systems for discrete 4-channel sound.

According to Jack Wayman, senior vice president of the EIA Consumer Electronics Group, the report will be filed with the Federal Communications Commission by the end of March.

The NQRC has completed extensive closed-circuit and over-the-air broadcasts as well as subjective listening tests on the proposed broadcast systems.

Companies submitting systems for evaluation and participating in the study were General Electric,

(Continued on page 38)

CONFER IN HAWAII

No Pessimism Noted At ERA Gathering

By ANNE DUSTON

CHICAGO—The mood for 1975 among participants at the annual Electronics Representatives Assn. (ERA) marketing conference Jan. 25-30 in Hawaii was one of "cautious optimism," according to Jim Flora, former ERA president and board chairman, and president of J. Malcolm Flora, Inc., Detroit.

"The rep is the beneficiary in a declining market," he points out, "because the manufacturer takes a strong look at his direct factory sales force and weeds out marginal personnel and offices. He looks to the rep, then, for some of his services."

"Most participants realize they will have to work harder to reap the benefits they had a year ago," Flora emphasizes. "Where a company has aggressive promotional sales are not hurt as much. The attitude was bullish, with a midyear turnaround ex-

pected. By the end of the year to mid-1976, the effects of the recession will be mitigated," he believes.

The distillation of ideas by successful reps during the interaction seminars at the conference proved of prime interest to Flora.

The roundtable discussion following the talks, with 12 people of similar size companies exchanging ideas, proved to be so successful that many reps expressed the feeling that they be extended.

Some ideas Flora came back to Detroit with involved promotions, training methods, and using electronic data more effectively, for example, by detailing the costs of doing business one can spot trends in the effect of inflation.

He plans to set up a complete marketing program for some of his key clients that will include a history of the company, goals, and opportunities for future growth. "If you can affect a 10 percent increase in the heavy side of your business, there has got to be a measurable increase in your profits," he believes.

About 760 reps, distributors, manufacturers and wives attended the conference, with all sessions having a 95 percent attendance. Paul Mazzacano, ERA communications director, reports.

The primary thrust of the conference was to provide a forum for discussion and learning of different views and positions on a variety of subjects are vital to a rep's business, including the value of multiple line sales, techniques of selecting salesmen, negotiating as it relates to the sales process, termination issues, contracts, expenses, forecasting, transshipments, etc.

Flora felt that the address by Jim Halverson, Director of the Bureau of

(Continued on page 40)

300,000 PROSPECTS CONTACTED RCA Launches 'Q' Club By Mail

• Continued from page 1

disk and Q-8 cartridge selections from the entire discrete catalog, through reps to its dealers and also to consumers via return of warranty cards for JVC quad receivers, Walker says.

"It's vitally important to get more software into the hands of consumers," he emphasizes, "a major complaint stifling 4-channel growth."

He reports that JVC's own use of warranty card returns—offering two free CD-4 disks from the entire catalog—has gotten far greater response than expected since it began about two months ago.

Heneberry notes that the initial

mailing included qualified owners of quad disk and tape players, interested prospects for 4-channel equipment (from dealers and hi fi shows), current RCA Music Service members, and other key lists that tested well on a small-sample basis.

The 4-color brochure offers any three of 37 pictured disk or tape selections for \$4.95 (retail value \$21-\$24), a trial membership with purchase of four original prices (\$6.98-\$7.98) in the following 12 months.

Offerings from entire CD-4 catalog (RCA, WEA, Project 3, etc.) will be listed in "Medley" club brochures issued every four weeks. After initial four purchases, same Music Service deal of one free item for every two purchased will apply.

Only key omission from the mailing piece is any special note to the effect that CD-4 equipment is necessary for discrete quad reproduction of either disk or tape. Heneberry explains that this was not done in the initial mailing for the reason that CD-4 software is fully compatible with existing stereo equipment "and we recognize that some consumers will want to buy Quadradiscs or Q-8 cartridges without an immediate changeover to 4-channel equipment."

Although the Columbia House test for SQ matrix product in a separate club was dropped after what a spokesman termed "disappointing results," the February Columbia

(Continued on page 39)

Herd Boys Ride Herd On Springfield Stereo Buyers

By GRIER LOWRY

SPRINGFIELD, Mo.—Though growing rapidly this "Gateway To The Ozarks" has, with valid reason, been dubbed "the back market for stereo sound" by some operators. Companies like CMC and Team Electronics, which came in like gangbusters, lasted only a year or two before fading out.

Yet a pair of young, enterprising natives, the Herd brothers, Jim and Ben, have made it big retailing sound in their hometown—apparently finding the key to turning the market on. At this date, their six-year-old House of Sound and an-

other chain operation have the market to themselves.

Percentage figures on sales document clearly how successfully the Herd formula works: Business up 83 percent the second year, then 42 percent, 72 percent, 46 percent and 19 percent last year—with volume into seven figures.

"The per capita outlay for stereo sound is lower than in most areas and it has taken a lot of market development to get people into audio here," Jim Herd says. "We've watched people run themselves out of business by impressing the market

with how big they are. Our program is based on pulling traffic without a lot of low leaders—to build it legitimately and safely. We shoot for an overall 30 to 31 percent gross profit. We're very advertising and promotion-oriented but we never overreact to what's going on in St. Louis or Kansas City as they are doing."

House Of Sound is located on a top traffic artery across from a major shopping center. Last June, the physical dimensions were doubled, 4,800 square feet, making room for the six major departments: prerecorded tape, records, parts and accessories, audio sound units and speakers, home stereo—compact, portables, components, and auto installation and service.

Software covers about 5,000 prerecorded 8-track tapes, 500 cassette and 5,000 records. Glass-enclosed racks showing 8-track prerecorded tapes feature an automated conveyor that carries items to a central cash-wrap counter. In both home and auto hardware and software, cassette business is insignificant, as the Jim Herd position is that there is more stability in 8-track selling.

"We've had problems with cassette systems and they aren't all related to equipment," the retailer says. "Some of it has been due to inferior quality of prerecorded cas-

settes. We've opened up and tried to repair some of them and found quality that was inferior to 99-cent blank cassettes. They've created jump problems in auto equipment and we can't afford to keep pulling units out of dashes to remedy them."

"True," concedes Jim Herd. "The genuine audiophile is moving toward cassette gear. But I'd rather see the time come when there is more quality in hi-track hardware because, in our book, it's the good-profit, good-playing music medium."

Software buying is charged to Donna Knox, who maintains tight inventory control figures on this cat-

egory. She also keeps close scrutiny of charts of new releases. Suppliers include Columbia, MCA and Commodore (direct) and Roberts, Musical Isle (St. Louis) and National Auto Sound, Kansas City.

Home stereo selling is concentrated in two audio rooms. The smaller is devoted to showing five or six packaged setups—changer, receiver, speakers. Prices range up to \$900 but there is always a package under \$300. New audio prospects are automatically chaperoned to this display for a price-quality routine. "There is no point wasting time

(Continued on page 40)



Smaller audio room at HOS showcases packages of matched receivers, speakers and changers, with at least one price point under \$300.



Larger audio room highlights more sophisticated equipment including quad.

RepRap

Nominations for the 4th Annual Debby Awards, to be presented at the June CES, are being accepted now through March by the Society of Audio Consultants.

The Debby Awards (the name comes from *debbies*) were originally begun in 1971 to honor audio dealer management and salesmanship in the New York area, and for the first time, are being expanded to cover the national audio scene. Additional categories have been added. Any rep, dealer, or manufacturer may enter nominations. As many as three nominations may be made. After the initial nominees have been selected, the voters will cast a final ballot to determine the winners in each category. Rep firms are entitled to one company vote per region.

Regional categories include: **Retail Audio Consultant**, voted by reps on knowledge, attitude, appearance, selling technique; **Retail Audio Management**, voted by reps on marketing innovations, advertising, store image, personnel training, etc.; **Manufacturer's Representative**, voted by retail salespersons on overall services performed for audio dealers.

National awards include: **Special Achievement**, voted by manufacturers from any audio area including manufacturing, publishing, engineering and recording, advertising, education, etc. and a special award **Man of the Year**, to be selected by the Society.

For further information, contact Jerry Joseph, SAC, 393 5th Avenue, N.Y. N.Y. 10016. Phone at 212-683-7721.

Star Dealers of Star Distributor Co., Minneapolis, and Bill Piller of Piller & Associates, Chicago, have been named "Reps of the Year" by Columbia Magnetics, winning an engraved plaque and Polaroid 5x70 card. Awards were presented by Ted Cohen, national consumer sales director, and respectively, Bob Morrison, Western regional manager, and Gary Schwartz, Eastern regional manager, at sales meeting prior to recent Winter CES in Chicago.

Gleason Corp., Weldick, N.J., has appointed Stahlberg, Clark Associates, Inc., to handle So. California mass merchandise accounts. Western regional sales manager John Mayer emphasizes the appointment "will in no way affect" Marshall Sales Co., Gleason rep for audio and hi-fi accounts in that area and So. Nevada.

New Harrison 'Q' Guide On Way

NEW YORK—Positive reaction from nearly 200 retail outlets to volume I of *The Harrison Guide to 4-Channel Records & Tapes* (Billboard, Nov. 2) has prompted co-publishers Gerald and Sybil Weiss to follow up with an expanded volume II next month.

Distribution of more than 30,000 copies of volume I is claimed by sales manager Ellen Schneider to be more than 140 individual retail outlets (exclusive of chain operations) in 32 states and the District of Columbia.

Additionally, such key quad manufacturers as Pioneer, CVC, Panasonic and Lafayette ordered multiple copies for direct distribution to their own dealers and or retail outlets, she reports, for grand total of 35,000.

As a result, a distribution of 50,000 copies is being guaranteed for volume II. Following the well-received format of the first edition, each quad disk and tape will be individually priced with the 4-channel recording system indicated. Recordings are listed by areas within categories that include pop, country, jazz, shows & films, classical, opera and electronics.

Single copy price of volume II will be \$1 direct from Harrison, but most dealers who order at special bulk rates will either discount them or give them away as premiums for hardware sales, as was the practice with many of the first orders, Schneider notes.

Combined Keystone and Northeast Industrial chapters of National Electronic Distributors Assn. (NEDA) are hosting an after-dinner "get acquainted or reacquainted" meeting Feb. 27 at Philadelphia's Marriott Hotel, immediately pre-

ceding the Feb. 28-29 NEDA Millionaire Affair Conference. Co-Chairman Al Steinberg, Keystone president, and Pete Morgan, Northwest pres., will detail future plans of both chapters and preview NEDCOM '75.

Audio Benches Free In Promo

STEVENS POINT, Wis.—A loud-speaker promotion by Gamber-Johnson, Inc., for January and February is offering consumers a \$39.95 audio bench for stereo components with the purchase of two speakers or a speaker system. The promotion is being supported with a national co-

op advertising program for print media, according to sales manager Bradley W. Johnson.

The line includes three speaker systems with piezo-electric tweeters in a price range of \$60 to \$120 per speaker.



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Washington Hi Fi Show 1st For FCC

By MILDRED HALL

WASHINGTON—A demonstration of how hi fi and video reception is hurt by interference, and what can be done about it, was set up by the Federal Communications Commission at the Washington High Fidelity Music Show held here at the Washington Hotel, Feb. 7-9.

In its first "exhibit" at a hi fi show, the FCC was to send an engineering team to demonstrate the increasing amounts of interference that have resulted in some 42,000 consumer complaints to the commission in the past year.

Visitors to the demonstration could push various switches to activate a record player, a tape deck, radio or TV receiver. Other switches turned on interferences from a land mobile transmitter, and demonstrated the painful effects of fluorescent lights, citizens' band radio, auto ignition systems and other sources of trouble.

Jules Deitz, chief of the special projects branch of the FCC's office of engineering, and Rose Colella, supervisory applications examiner, were to conduct the interference tour.

Mrs. Colella was to outline an educational program directed toward consumers and manufacturers of sound equipment. "The solution to the problem is clearly a case of designing systems to operate in a given noise environment. Audio devices, after all, are not supposed to respond to radio frequency energy."

Since the legally approved radio services—amateur, mobile, et al.—can't be shut down, the consumer's receiving device needs to be designed to function in a given environment, is the FCC view.

The commission is already conducting seminars to help manufacturers bring their products into compliance, and to receive certifications. The agency has stepped up participation in trade shows, like the Washington Hi Fi show. At the recent Winter CES in Chicago, the FCC staffers met with manufacturers, retailers and service representatives to talk about procedures to prevent interference.

Qualifying Tapes To Sales Start With Customer Immediately, Silently—Huber

By EARL PAIGE

In his final installment of *University Stereo's* philosophy in selling audio, president Peter Huber covers many of the aspects from vinyl qualifying to the close. Earlier articles appeared in *Billboard* Feb. 1 and 8.

LOS ANGELES—The first few moments a customer walks into University Stereo's store here are the most critical—yet president Peter Huber makes sure there are no evidences of this in terms of pressure on the audio shopper.

Huber also agrees that the first selling step—qualifying—begins immediately and may be carried on initially in a non-verbal manner, noticing where the customer looks and how he or she seems to react to the store's environment.

"We need basic background information," he says. "I think that's one of the most important things in qualifying because basically you're going to tell people what they want and it's not a matter of selling, it's a matter of finding what they really need, translating that into the technical terms and explaining to them why certain products would fill what they're looking for so that the sale really is not as important as the qualifying."

"What is very difficult is to tell people what they don't want. That's really difficult. We try not to do that. We just find out what they need and then fill those needs."

"People are very wary of salespeople. And the standard greeting you always get, can I help you?" you know, we have a conditioned reply to that. Even if you do want help you will say, "No thanks I'm just looking."

"So a good thing to say is, Hey, please look around and I'll be with you in a few minutes. Just look around make yourself at home."

"Then later we come up and we just start a conversation—how are you doing? What kind of things are you looking for? We try to ask them questions which cannot be answered with a yes or no. Do you have a stereo right now, what kind of component do you have right now? What kinds of things have you looked at so far? What have friends recommended? What brands have you been aware of?"

"There's been a national survey made that discovered that about 40 percent of people coming into stores ask for certain brands. And maybe

10 percent or 5 percent actually end up buying the brand. They don't want to give the salesperson the impression that they know a lot about stereo. Even if they don't. Because if they do (pretend knowledge) then they feel they're leeching out of them being ripped off."

"We find that if the store is busy there is a buying fever that takes over—for example when we have one of our midnight specials. There's a confidence that is built."

"We tell our salespeople to call up past customers. We do this and ask if there are any problems or questions and the people are really surprised—like they say, 'hey, you're calling me and not trying to sell me something.' We monitor these calls. I get a record of them and the sales manager sees them."

Huber says the buff is not a problem generally. "They are real salespeople for us. . . . They are like stereo guys who bring their own equipment. . . . they enjoy coming in, do it just as a hobby. We like people like that."

"I used to be very easy to profile a customer. The guy might be dressed nicely, driving a Lincoln Continental—that has just totally changed now. We just do not even go by that, because the kid who comes in may be from Rolling Hills Estates and have \$2,000 in his torn jeans. We had a 16-year-old kid come into the Sherman Oaks store and the people sitting there with him were saying, 'we were the first store that ever took any time for him and he said he was a \$900 suit.'"

"I think people do a lot more comparative shopping. There are a lot of other places where they can find the same products. I guess the only difference we make is the kind of service we give them and the kind of information."

'Q' Club For RCA

Continued from page 36

House Record & Tape Club brothers offer SQ product to members for the first time. Back cover is devoted to 10 selections on disk or tape at regular \$6.98-\$7.98 prices for such key artists as Santana, Charlie Rich, Barbra Streisand, Blood Sweat & Tears, Cat Stevens and Lynn Anderson. Sharing the increasing industry view that anything helping get good software to consumers is a plus for the medium, he wished the RCA effort better luck than Columbia House experienced.

At JVC, in addition to the hi-fi division's CD-4 disk giveaway, the Cutting Center in Hollywood has just begun making packages of direct imports from Japan's Nippon Industries (JVC Nivico) extensive CD-4 catalog available to dealers and consumers. Included are classical, pop, rock, Latin and mood selections. A special added offer includes all nine Beethoven symphonies recorded for CD-4 in Japan and Europe by the Gewandhaus Orchestra, Leipzig, conducted by Kurt Masur, at \$49.

Walker also reports "phenomenal" response to Project 3's direct imports to JVC dealers offering its entire CD-4 catalog of approximately 30 titles at special promotional prices, with several orders of \$800-\$900.

Both Hencenberry and Walker agree that the new RCA Quadraphonic Club is a key link in the continuing program to get more 4-channel software to the consumers.

manipulation we give them, the kind of trust that can inspire, the individuality of the store."

"But the close (the sale) is important. . . . you need to give the person reasons why he should buy today."

- He'll enjoy it right away.
- Prices will go up.
- He's got a year to bring back the speakers.
- He's got a five-year guarantee on parts and
- We have the financing available.

"You have to anticipate their excuses and be ready for them. You may find that they will have to spend more than they thought and that you can suggest they finance part of the purchase. Then you can offer alternatives. You may say: 'Here's why you need more' because they might want to later add more speakers and they now need more power. Give them those alternatives."

Update From Europe Rank Joins Audio Layoffs

By CHRIS WHITE

LONDON—Rank Radio International, hardware manufacturers for the Bush, Murphy, Dansette, Leak and Wharfedale brand names of the Rank Organization, and also Arena in Europe, is the latest audio company to feel the economic squeeze.

Problems in the audio business have resulted in the planned closure of Rank's Skegness factory in June affecting 350 jobs, and there will be a further 230 layoffs at the firm's factories in Bradford, Plymouth and Redruth, Cornwall.

The Skegness factory has primarily manufactured unit audio products, marketed as the low-price mass market equivalent to hi fi, but despite the layoff plans Rank Radio does not intend to stop manufacturing them.

The company did, however, recently stop production of black and white TV, due to the fall in demand. It has also halted the manufacture of radiograms.

Discrete 'Q' Radio Boost

Continued from page 36

Nippon Columbia, Quadacraft Systems, RCA and Zenith Radio. Broadcast testing was completed last fall at KJOL, San Francisco (Billboard, Jan. 11).

Certification of the manufacturers' receivers used in the broadcast is presently being made at McMartin Industries, Omaha. McMartin was instrumental in developing methods of measurement and special test equipment for the study. Reception for background music and other services aired on FM subsidiary channels (under Subsidiary Communications Authorization) is also being tested for performance and compatibility with the proposed quad systems.

The NQRCC was organized in May 1972 to study various proposed quadraphonic systems and to make recommendations to the FCC, leading to a standard for discrete 4-channel FM broadcasting. After a study of test results the FCC will conduct rule-making on whether or not to authorize broadcasting of discrete quadraphonic programs.

News of the company's plans to close the factory at Skegness and layoffs at its other plants, closely follows similar announcements by three other major manufacturing companies (Billboard, Dec. 14, 1974). British Sound Reproducers (BSR) plans to reduce its total workforce by 3,000 and Gerrard Engineering, turntable manufacturers, has axed 1,200 jobs. A third company, Glenburn Engineering, which also manufactures turntables, closed three plants in the Midlands, throwing 1,000 people out of work.

A spokesman for Rank Radio this week blames economic trends and marketing difficulties in Western Europe for the layoffs in the company. "All the other manufacturers are experiencing difficulties and having to make severe cutbacks as a result," he adds. "Hi-fi controls have had an effect on the industry and apart from that, radiograms are now old-fashioned and the trend is towards unit audio and hi fi."



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Tape Duplicator

Orbit Corp. is moving into the recording studio and broadcasting fields and is introducing a highly advanced design in 8-track professional I-mch recorders, the MA-7300 S, according to Brian Trenchard, sales manager of the San Carlos, Calif. based subsidiary. Key elements of the unit:

- Compactness. For example, two complete amplifiers are contained in a single 5 1/2 in. rack panel. The transport console holds a master bias oscillator, power supply and test oscillator providing isolation from signals as well.

- Fast speed changes. You can, for instance, go directly into drive from either fast forward or rewind without pressing the stop button and with no delay or danger of throwing the tape loops or of stretching tape.

- Flexibility. There are remote synchronous reproduction capabilities on all channels.

The American Society for Training and Development has added more exhibit space for its May 11-15 Las Vegas conference.

The conference will feature guest speakers, 35 general and concurrent educational sessions and at least 27 special interest group sessions, the most ever for an ASDC conference.

Additional information can be obtained from Bill Kravetz, ASDC Marketing Coordinator, P.O. Box 6307, Madison, WI 53769.

Telex Communications, Inc., Minneapolis, has introduced a high speed desktop cassette copier with add on capabilities for two slave modules. The master Cassette Copier will make one copy, and each slave will make two copies with minimal operation, by simply activating the track selector switch and rewind button, and then pushing the copy button.

Old material on the selected channels is automatically erased as the cassettes are copied, eliminating the need for a bulk eraser. Cassettes automatically rewind to start and the copier returns to stand-by or shuts off automatically when the original cassette is removed.

Weinik Corp., Los Angeles, is offering custom cranked sleeves for cassettes at prices less than 10 percent above the smooth liner, according to partner Bob Berkey. The firm has added leader tape to its line of 13 different liners and pre-cut tape splices for 1/2 inch and cassette.

With the goal of eventually replacing all black and white equipment with color U-Matic play ers, MarketDyne International, a commercial insurance firm in Philadelphia, has replaced its 1/2 inch half inch reel to reel equipment with seven U-Matic color cassette machines in its corporate video distribution network, bringing the total to 35 U-Matic cassettes and 175 half inch reel to reel machines. The U-Matic is Sony 1000 player only models and are played through Sony 17-inch TV receivers.

MarketDyne does its own duplication utilizing a TeleVision MD-2 U-Matic duplicator and also makes this service available to other companies.

Harman-Kardon Key Policy Shifts

Continued from page 26

percent 40-day, net 60-day discount. This proved so successful that it was extended Feb. 1 to the entire H-K line, the audiophile Citation line and the planned mid-spring intro of the firm's new series of K-800 manual turntables introduced at the last Summer CES.

Tied in with the new discount structure is H-K's "scheduled shipment" volume commitment discount where dealers take another 2 percent on \$50,000-plus annual sales (\$2,500 minimum order) or 3 percent on \$150,000 (\$5,000 minimum). As Phillips explains, the regular shipments of various products are based on sales experience of the dealer, can be modified at any time, and eliminate all back order problems.

He claims feedback from dealers is very good to both programs, with a surprisingly high percentage of commitments to the volume sales plans.

A special service to film distributors has just been initiated by MarketDyne's Television Communications Division. MarketDyne will transfer film programs to cassette tape, provide duplicated copies, store the master tapes and copied

programs, and distribute the copies. A monthly report will detail information such as: who programs were sent to, the programs that were purchased, rented or returned, and programs still outstanding.

Admiral Slows Work Schedules

CHICAGO—All domestic operations of the Admiral Group, Rockwell International, will be shut down on alternate Fridays through early March because of continued softness in the market for consumer durable goods.

Approximately 4,600 workers will be affected at facilities in Chicago, Harvard, McHenry, Bloomington and Galesburg, all in Illinois, and in Shelbyville, Indiana.

The action is considered temporary to bring inventory in line with market demand.

SURE-FIRE SPECIAL

3-for-2 offer on blank tape

Here's a cassette and cartridge offer that'll have blank tape buyers stampeding to your store. Now you can sell them three cassettes or three cartridges for the price of two. ☐ They save big. You increase store traffic and turn. And, since Capitol picks up the full cost of the free tape, you get the same high profit margin.

☐ Capitol is rounding up customers for this Sure-Fire Special. The 3-for-2 offer will be advertised in full-page ads in *Playboy*, *Rolling Stone*, *Q*, *New York*, *Stereo Review* and other magazines. ☐ Corral your Capitol rep. Don't miss Capitol's Sure-Fire Special on cassettes (60 and 90 minutes) and cartridges (45 and 100 minutes). Load up with blanks.

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Retailing Spotlight

By RAY BRACK

(This monthly column highlights how aggressive merchandisers large and small are "doing their thing" in pricing and promoting their lines and models in audio hardware and blank tape across the continent.)

As a further update to audio dealer feedback from the recent National Retail Merchants Assn. convention (Billboard, Feb. 8), key examples from Toronto, New York and San Francisco emphasize the generally up-beat selling attitude.

BOXING DAY: Bad Boy, a major appliance chain (19 stores) set the tone for frantic Boxing Day Hi-Fi bargains in Toronto. Bad Boy staged a six-hour audio sale offering the Fleetwood stereo console for \$17.99 and a Philips 8-track unit for \$339.99. House of Stereo Electronic World and Kelly's Stereo Marts combined for a Boxing Day sale billed as a "Electronic Sacrifice." Some sample offerings: a component package made up of Sansui 310 receiver, Garrard 62 turntable and Sentry Mark I speakers for \$444; Electra's ORS 1009 AM/FM 4-channel receiver with built-in 8-track player for \$219; Sansui QRX-

3000 receiver with 2/4 channel capability, Garrard 62-W turntable and Sentry Mark I speakers for \$679; Akai cassette decks at 25 per cent off; Akai GX210D, stereo tape decks for \$549.

Trader Hancock offered one year's free home service with a Soundesign AM/FM stereo package (plus 8-track) for \$159. And Radio City Electronics celebrated the holiday with a giant "up to 40 per cent off" sale which translated into buys like TEAC 450 pro cassette player for \$498 and Sony ST5150 AM/FM tuner for \$299.

TRIAL AND TRADE-IN PLANS: New York City's Willoughby-Peerless, which calls itself "the world's largest photo and audio department store," is promoting a one-year trial plan under which customers may buy a system with relatively small speakers and receive full purchase price credit if they trade up to costlier speakers. (On the West Coast, Pacific Stereo is offering the same deal.) W-P also offers a 60-day trade-in plan, explaining, "Sometimes it's hard to know how well a system will work out until you get it home. We want you to have equipment you can live with. If you are not happy with equipment you buy from us, you can exchange it within 60 days from the time you buy it."

At ERA Cautious Optimism* Is Key

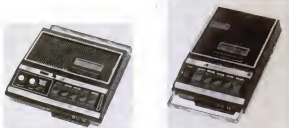
• Continued from page 36

Competition of the Federal Trade Commission on legal pitfalls in conducting business was very helpful. "By knowing what you can't do, you can infer what you can do in questions like fair trade, franchising, promises to retailers and contractors."

New officers elected at the conference were: chairman of the board, Robert Trinkle, Triakle Sales Inc., Cherry Hill, N.J.; president, Clark Gibb, Clark R. Gibb Co., Minneapolis; senior vice-president, Harry Estersohn, Harry Estersohn Co., Philadelphia; treasurer, Ira Sussman, S-I Sales, Jamaica, N.Y.; secretary, Bill Earl, Earl & Brown Co., Seattle; national vice-president, consumer products, Jack Carter, Jack Carter Sales Co., Los Angeles; national vice-president, technical products, Dale Mann, WRM Associates, Dayton, Ohio; national vice-president, components and material, Jess Spontz, J. V. Schoonmaker Co., Dallas; national vice-president, member services, Harold Gray, Harold Gray Associates, Bergsfield, N.J.

A special Hall of Fame Award, the fifth in the 40 year history of the association, was presented to Harry Estersohn for his unselfish devotion towards members, the association, and the industry.

New Products



TWO New portable cassette recorders introduced in December by Audio-Dynamics feature automatic stop, cue, review, defeatable ALC, and three-way power. Model 1020 (left) lists at \$79.95; Model 1010 (right), at \$69.95.



PUNCH SOUND loudness control on Clarion Model 888 8-track car player permits the retention of a proper balance of highs and lows regardless of volume control setting. The unit accepts as FM cartridge tuner and cassette adaptor for unlimited versatility. It was due at the winter CES.

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need 8-track lubricated tape, cassette tape, C-O's or loaded cassettes?

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House Of Sound Success

• Continued from page 36

trying to sell a customer a \$1,000 system if it becomes a dead certainty that \$600 is his absolute limit," believes Jim Herd.

"Displaying package systems is our room is the only way to minimize confusion and the feeling of hopelessness which characterizes many audio buyers' selections on turntables, speakers and receivers," he is convinced. "If you don't start with this basic package selection you're

going to send a lot of buyers home with the feeling it is too much for them. The statement we make with packages is 'here it is, it sells for \$300, it saves you money and it is the best value for the money.'

"Our larger audio room features more sophisticated equipment on a patch panel," the Missouri dealer advises. "In the package audio room we show one speaker hooked up and a higher price set-up. But if the customer wants a medium-priced speaker, this is way of getting them into the better-equipment room. The step-up price point from the hooked-up package speaker and the option one located beside it is deliberately wide."

Four-channel in the HOS scheme of things? "We stock just about everything available," Jim Herd says, "about 500-600 of our disk and tape titles." He acknowledges the possible advantage of mixing quad in with stereo to eliminate double inventory, and also actively advertises quad. HOS recently wound up a repeat quad promo with JVC, enhanced by a Playboy Playmate and some solid sound system demonstrations. "We had a very good reception to it," he comments.

There's been a revision of thinking on brand-name selection at HOS and it boils down to a "you can have too big a line selection." Current roster includes JVC and Sony amplifiers, Sansui receivers, BIC Venturi, Epicure, Cerwin-Vega, JVC and Trend (private label) speakers.

"We're working to strengthen our position with manufacturers who stick to their guns on models," Jim Herd relates. "It's the bugaboo of the business. We work hard to find movement for a product and find sometimes it's replaced almost overnight. Getting a fair shake from manufacturers and the kind of support we need is the big battle for retailers."

Part II next week focuses on House Of Sound car stereo selling, plus advertising and promotion.



AUTOMATIC SHUT-OFF IS FEATURED ON Sanyo Model ST-230 cassette recorder (left) for \$54.95 list. The feature operates in playback, record, fast forward and rewind modes. Top-of-the-line Model ST-225 (right) has automatic shut-off, pause, counter, and meter for \$129.95 list.



MODERATELY PRICED stereo speakers by Kenwood are the KL-44 and KL-55 two-way models, and the KL-77 three-way model, list at \$89.95, \$109.95, and \$149.95 respectively.



GLENBURN'S FIRST tape unit is an 8-track stereo playback deck with three-stage pre-amp and automatic and manual track switching. Model SP-12 lists at \$49.95.

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Country

Davis Now An Honored Prophet With Bookings Far Into Future

NASHVILLE—Daany Davis, who brought brass back to country music and has swept awards of every nature since he made the move, also has become a "prophet with honor" at his home base.

Davis, RCA recording artist, has established what must be an all-time record by performing 28 prestigious dates in this city during 1974, with more lined up for 1975.

He also, to the astonishment of many, played the Republican party farewell dinner to the outgoing governor, and followed that almost immediately by performing at the new Democratic governor's inaugural ball.

His performances include every major country club in the city, virtually every television special and the society-sanctioned Swan Ball, the only artist in the history of the event to have performed it twice.

He worked telethons, private parties, corporate parties, and even leading club dates. In between, he

found time for both radio and television talk shows. In a city not known for its adherence to country music acts, he has brought his Nashville Brass to perform in his style. Despite the home dates, his road

appearances also set records, and in the month of August he performed in 27 separate states, traveling in his own aircraft.

More than a dozen dates already are lined up for the current year.

International Sound Corp. Tees Off a Music Complex

NASHVILLE—The International Sound Corp. (INSCO) has branched off into all directions to become a full music complex, and will almost immediately hit the market with both singles and albums.

Loren Dingman, business manager of Homesteaders Enterprises, the original firm, says the organization has formed INSCO Records, INSCO Distributors, Grand Productions, Dial A Hit Music (BMI), and A Grease Music (ASCAP).

Long-time "Grand Ole Opry" member Ernie Ashworth will be the first artist released on the INSCO label, both in single and LP form.

However, through its new label and distribution company, the first plans call for a quick release of a 10-album package, which includes product of country, bluegrass, gospel and rock music.

Through its Grand Productions, the firm also will handle the booking and management of its artists.

Some of those under contract, in addition to Ashworth, are The Homesteaders, Danny Van, Ernie Couch, Jim Eastwood, Marvin Martin, Billy Loftus, Don Chappell, Jim Allen, Jim Allen, the Jesse Diecks, C. B. Kelton, and Buck White.

The company also operates the

Homesteaders Recording Studio on Music Row here.

Two of the original Homesteaders, a long-time male act and backup group, are among the seven owners of the massive complex. They are Frank Evans and Gary Rogers. The group continues to perform on the road.

Don Chappell, once the husband of Tammy Wynette, is considered an outstanding writer as well as performer. Mike Chappell is his son. Laddie is an artist involved in Western Swing, while Buck White performs a "different kind" of bluegrass.

Of the 10-album set, some of the songs come from purchased masters, while others are produced by the organization at their own studio.

Stations Respond To Opry's Search

NASHVILLE—With the addition of New York (WHN) and Chicago (WJLD), virtually every major market in America has responded to the "Grand Ole Opry" nationwide talent search.

The search (Billboard, Feb. 1) is the first in a series of events revolving around the 50th anniversary of the "Opry," the oldest continuous show in the history of American radio.

Mike Slattery, coordinator for the event, says the response had been overwhelming, and listed stations of major stature in nearly all the markets.

"The response was excellent," Slattery reports. The stations have cooperated fully. Winners of the talent search will receive cash prizes as a recording contract on Opryland Records, an appearance on the "Opry," guest spots on syndicated shows, and cash awards.



COLUMBIA COMPLEX—Norm Anderson (right) manager of Columbia Recording Studios in Nashville, demonstrates the firm's new Ampex MM 1100 24-track recorder to Ron Blodgett, vice president, operations for CBS, Nashville. It's among the first to be installed.

A Sizzling Start For Warner Bros.

NASHVILLE—During all of 1974, Warner Bros., following its entry into the country field, managed to get six records on the Billboard country chart.

In these first few weeks of 1975, the firm already has placed five out of five, and with new releases due soon, figures it can smash the 1974 figure by mid-February.

Under the direction of Jonathan Friske, who has a strong background in radio, the country division of WB put on the charts all four of its own records which it had under current release, and a fifth on Capricorn, which it distributes.

The five involved are Rex Allen Jr., Chip Taylor, Judy Lynn, and Joe Allen, with Kenny O'Dell on Capricorn. New releases just coming out are by Kennet Huskey and Doug Kenney.

Working with Friske are Thomas Williams (national sales), who had a similar success story during his time with Cinnamon Records, and Chuck Flood who handles promotion.

Dempsey Bares Skyline Country

NASHVILLE—Skyline Country, an extension of the long-established Skyline-Sing gospel label, has been formed here headed by "Little" Jimmy Dempsey, outstanding instrumentalist and onetime Grammy nominee.

This new country division of the firm already has two releases, an instrumental and vocal version of the same song. Joel Gentry, president of the company, also has announced the appointment of Doug Wayne to head the Skyline Talent Booking division, handling both gospel and country acts.

The first country releases are by LaVerne Layne, who does a vocal on the song titled "I Need Loving Tonight," and by Dempsey, who covers the same song instrumentally.

"We feel so strongly about the song itself that we're coming right away with an instrumental cover," Dempsey said. His will be a second release. A March release then will follow by John Propp, who has performed for a number of years with the Masters Troup.

Now He Tells Us; Fulton On RCA

NASHVILLE—Fifth district Congressman Richard Fulton, who has represented this portion of Tennessee for seven terms, not only was instrumental in sponsorship of the original antirapey legislation and the extension bill, but was once a recording artist himself.

Fulton, a Democrat, cut three sides late in 1973, and they were released on the RCA label. All three were country oriented. The Hardin Trio provided background for the Congressman.

In more recent action, Fulton helped pass the extension bill into law Dec. 31. Working closely with Johnny Cash, he steered the legislation through the subcommittee, the full committee, and onto the floor.

Artists Share Kjac's Single

CARLISLE, Ia.—A new country label here has released a single with two artists, one on each side, in "an ecology move to ease the vinyl shortage," according to its president, Harold Luck.

The name of the label is Kjac, and the artists are Bill Turpin and Larry Heberlein. Turpin is a trucker, who is co-writer of the song, while Heberlein is a long-time disc jockey in this area, and also proprietor of "Hoe-Down USA," a live stage show performed here.

Independent distribution is being set, according to Luck.

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DEBBIE LEE GREENFIELD



13th Annual Colorado Festival

DENVER—The Colorado Country Music Festival has grown to such

proportions that it is changing its headquarters this year to the Mer-

chandise Mart here and adding a trade convention as part of the activities.

The Festival, the 13th annual, also will utilize a Howard Johnson Motor Lodge during the event, June 23-28.

Meeting rooms adjoining the Expo Hall at the Mart will house the business seminars, and recording sessions again will be held for country musicians and artists. For the first time, also, some gospel groups will be added to those country acts already scheduled.

The Mart has a seating capacity of 5,000, and again the talent will be exposed to booking agencies and record companies during the week-long event, put together each year by Gladys Hart, president of the Country Music Foundation of Colorado.

Special emphasis this year will be given to distribution, since there still is a lack of country product available in some areas.

Starting on a modest level, the convention has grown each year in number and stature, and has been one of the most prestigious of all, held strictly within the framework of and in cooperation with the Country Music Assn. The purpose of the organization has always been to promote country music generally, and to point up the talents and facilities available in the Colorado area.

The first CMF Festival was held in suburban Aurora in 1963. Membership in the organization now extends to 16 states and to England.

Mr. Hart notes in a report sent to membership that, since Billboard magazine covered the entire music

(Continued on page 48)

Czechoslovakia Country Music Audiences Growing

PRAGUE—Although one could not say that country ranks among the most popular kinds of music in Czechoslovakia, its audience seems to have grown considerably during the last few years. As with every other kind of music, records by western artists available here are limited to a few LPs which Supraphon releases in its record club. With c&w, this took the form of two two-LP sets of samplers, each side containing some of the most popular tracks by stars as Johnny Cash, Earl & Scruggs and similar artists. The orders, sent in on subscription basis, reached almost 10,000 copies of each of those two-LP sets.

More important, however, is the use of country material for local recordings by Czech groups and soloists. In fact, two of the best selling singles of the last four years were local versions of titles interpreted in c&w style: "Does Your Chewing Gum Lose its Flavor on the Bedpost Overnight" and "My Old Man's a Dustman." Both were recorded by Nadia Urbankova, at present the best-selling Czech female singer, and her backing group, Jiri Brabec Country Beat. Nadia and Country Beat participated in the Wembley Country Music Festival 1973, went to Nashville for the 1974 festival and will be at Wembley again for this year's festival. There were quite a number of other country titles which, in Czech cover versions, ranked among Czech single best sellers in recent years. Other they

were Jim Reeves titles, which enjoyed popularity with a very wide audience, while a very recent c&w single title recorded on an LP by Czech No. 1 singer Karel Gott was "Rocky Top" from the House of Bryant Music. Incidentally, Karel Gott has just recorded another title with a slight country flavor, "Tie a Yellow Ribbon Round the Old Oak Tree."

At the beginning of 1974, the first two places of Czech hit parade were occupied by a local c&w singer Ladislav Vodka, whose deep, throaty bass is reminiscent of Johnny Cash's style. Both titles are Czech versions of American c&w copyrights, "A Driver's Job Is Never Done" and "I've Been Everywhere." Vodka has been singing country titles for more than 10 years, but he has never reached the top of the charts before. This, too, may be an indication that Czech audiences are becoming more country-conscious. Besides, there is great activity among country-orientated amateur groups. An all-national festival of country and folk groups called PORTA has reached already its sixth year and its popularity is growing steadily.

One could sum up that as in other kinds of music, original country recordings play only a modest part in Czech musical life, but the importance of local versions of foreign copyright materials and the stylistic influence of country music on local groups certainly makes up for this deficiency.

Country International Records

353 West 57th Street, New York, N.Y. 10019 (212) 681-5516

"You'll Get Over It"

Joy Ford

"One Foot in Alabama"

Country International Records 102

"Green Green Grass of Home"

Tommy Wills

"Saxy Boogie"

Country International Records 103

"John Henry"

Johnny Swendel

"Letter Edged in Black"

Country International Records 104



Loretta Lynn

new



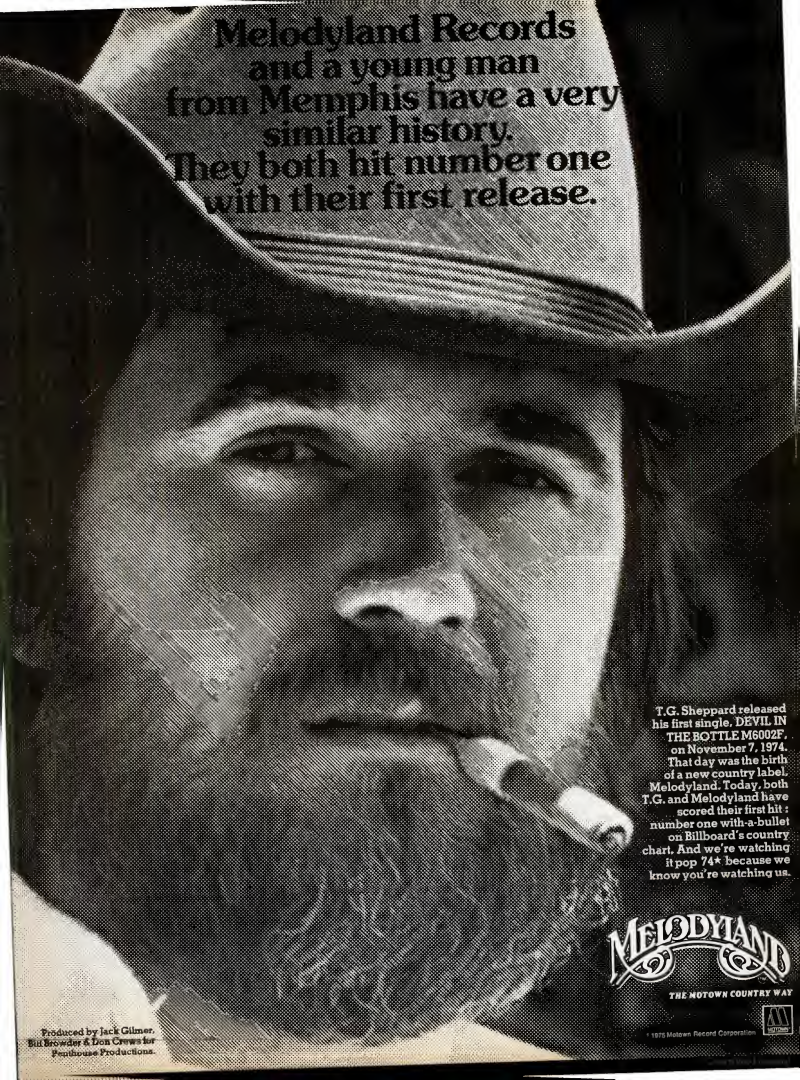
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T.G. and Melodyland have
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3 Solid Cash Register Ringers

17
**'Hoppy, Gene
and Me'**
TC-2154
Roy Rogers

**'Loving You
Will Never
Grow Old'**
TC-2151
**Lois
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21
**'BIG
MAMOU'**
TC-2152
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Billboard

at Country Singles

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S&M PERFORMER-Singles registering greater proportions upon progress this week.

★ S&W PERFORMER—Singles registering greatest proportions upward progress this week.				
This Week	Last Week	Weeks on Chart	ARTIST—TITLE (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
1	2	12	DEWEY IN THE BOTTLE—C. L. Dewey (C. L. Dewey, MCA 17422 (Shepard, S&W))	
★	4	9	I CARE/SHEILA SMILES—Tony T. Hall (T. Hall, MCA 17423 (Shepard, S&W))	
3	3	11	IT'S TIME TO PAY THE RIDDLE—C. L. Dewey (C. L. Dewey, MCA 17424 (Shepard, S&W))	
★	5	9	BURRY DAY WOMAN/HELP THE COWBOY SING THE BLUES—Melba Jordan (G. Jennings, RCA 17412 (Shep, S&W))	
★	6	10	THE TIES THAT BIND—Don Williams (Don Williams, RCA 17413 (Shep, S&W))	
★	7	17	WRONG ROAD AGAIN—Crystal Gayle (A. Reynolds, MCA 17414 (Shep, S&W))	
★	8	9	I CAN'T HELP IT (I'M SHININ' IN LOVE WITH YOU)—Linda Lue (J. Williams, Capitol 2799 (Shep, S&W))	
8	9	12	GREAT EXPECTATIONS—Donna Fargo (C. Smith, Capitol 2799 (Shep, S&W))	
9	11	13	WHICH GONNA DO WITH A DOG LIKE THAT—Donna Fargo (C. Smith, Capitol 2799 (Shep, S&W))	
10	12	14	THERE'S A SONG ON THE JUKESBOX—Donna Fargo (J. Stewart, C. Taylor, Epic 55006 (Columbia, S&W))	
★	15	10	I'M A BELIEVER—Donna Fargo (C. Smith, MCA 17415 (Shep, S&W))	
★	16	7	SWEET SURRENDER—John Denver (C. Denver, MCA 17416 (Shep, S&W))	
13	10	10	THE OTHER AM—Donna Fargo (C. Smith, MCA 17417 (Shep, S&W))	
★	19	6	LINDA ON MY MIND—Donna Fargo (C. Smith, MCA 17418 (Shep, S&W))	
17	11	11	WOLF CREEK PASS—C. L. Dewey (C. L. Dewey, MCA 17419 (Shep, S&W))	
16	11	11	CITY LIGHTS—Mickey Gilley (R. Anderson, Polygram 6011 (A.T., S&W))	
★	23	9	POPPY, GENE AND ME—Donna Fargo (C. Smith, MCA 17420 (Shep, S&W))	
18	20	10	IT'S A SIN WHEN YOU LOVE SOMEBODY—Donna Fargo (C. Smith, MCA 17421 (Shep, S&W))	
19	21	10	CAROLINA MOONSHINE—Donna Fargo (C. Smith, MCA 17422 (Shep, S&W))	
★	24	7	I BELIEVE THE SOUTH IS GONNA RISE AGAIN—Donna Fargo (C. Smith, MCA 17423 (Shep, S&W))	
★	31	8	LOVING YOU WILL NEVER GROW OLD—Linda Lue (C. Smith, MCA 17424 (Shep, S&W))	
★	29	6	BEFORE THE TEARDROP FALLS—Donna Fargo (C. Smith, MCA 17425 (Shep, S&W))	
★	25	9	THAT'S HOW MY BABY BURNS A FIRE—Donna Fargo (C. Smith, MCA 17426 (Shep, S&W))	
★	28	7	YOU ARE THE ONE—Donna Fargo (C. Smith, MCA 17427 (Shep, S&W))	
★	36	5	PENNY—Donna Fargo (C. Smith, MCA 17428 (Shep, S&W))	
★	34	6	WHITE ME A LETTER—Donna Fargo (C. Smith, MCA 17429 (Shep, S&W))	
★	27	13	IT WAS ALWAYS SO (To Find An Unhappy Memory)—Donna Fargo (C. Smith, MCA 17430 (Shep, S&W))	
★	38	8	WHETHER TURNED YOU OFF, FORGOT TO TURN YOU OFF—Linda Lue (C. Smith, MCA 17431 (Shep, S&W))	
★	42	4	A LITTLE BIT SOUTH OF SAKATON—Donna Fargo (C. Smith, MCA 17432 (Shep, S&W))	
★	14	10	LADY CAME FROM BALTIMORE—Donna Fargo (C. Smith, MCA 17433 (Shep, S&W))	
★	32	7	ROCK 'N' ROLL (I Gave You The Best Times Of My Life)—Donna Fargo (C. Smith, MCA 17434 (Shep, S&W))	
★	32	10	LET'S SING OUR SONGS—Donna Fargo (C. Smith, MCA 17435 (Shep, S&W))	
★	48	4	THE BARBARIAN STONE—Donna Fargo (C. Smith, MCA 17436 (Shep, S&W))	
★	43	5	LIFE—Donna Fargo (C. Smith, MCA 17437 (Shep, S&W))	
35	37	8	CHAMPAGNE LADIES AND BLUE RIBBON BABIES—Judy Rogers (J. Rogers, A&M 12048 (A&M, S&W))	
★	13	12	(TV) BE A LEGEND IN MY TIME—Donna Fargo (C. Smith, RCA 17412 (Shep, S&W))	
★	45	5	I'LL SING FOR YOU—Donna Fargo (C. Smith, RCA 17413 (Shep, S&W))	
★	50	5	JUST LIKE YOUR DADDY—Donna Fargo (C. Smith, RCA 17414 (Shep, S&W))	
★	40	13	BIG MAMOU—Frankie French (C. French, RCA 17415 (Shep, S&W))	
★	35	10	LAY BACK LOVER—Donna Fargo (C. French, RCA 17416 (Shep, S&W))	
★	62	3	MY ELEGANT DREAMS—Donna Fargo (C. French, RCA 17417 (Shep, S&W))	
★	44	10	HIS EVERYWHERE—Donna Fargo (C. French, RCA 17418 (Shep, S&W))	
★	53	5	SOULFUL WOMAN—Donna Fargo (C. French, RCA 17419 (Shep, S&W))	
★	54	6	ON BOY—Donna Fargo (C. French, RCA 17420 (Shep, S&W))	
★	61	3	HAVE YOU NEVER MELLOW—Donna Fargo (C. French, RCA 17421 (Shep, S&W))	
★	52	6	LEAVE IT UP TO ME—Donna Fargo (C. French, RCA 17422 (Shep, S&W))	
★	47	8	BUTTERFLY—Donna Fargo (C. French, RCA 17423 (Shep, S&W))	
★	48	22	THE BUSIEST MEMORIES IN TOWN—Donna Fargo (C. French, RCA 17424 (Shep, S&W))	
★	59	3	I'LL STILL LOVE YOU—Donna Fargo (C. French, RCA 17425 (Shep, S&W))	
★	60	6	RIDE TONIGHT—Donna Fargo (C. French, RCA 17426 (Shep, S&W))	
★	51	9	SALLY G—Donna Fargo (C. French, RCA 17427 (Shep, S&W))	
★	52	7	COME ON DOWN—Donna Fargo (C. French, RCA 17428 (Shep, S&W))	
★	63	4	MA MA DON'T LOU—Donna Fargo (C. French, RCA 17429 (Shep, S&W))	
★	66	5	JANUARY JONES—Donna Fargo (C. French, RCA 17430 (Shep, S&W))	
★	55	13	AWAY SHE SOMETHIN' ELSE—Donna Fargo (C. French, RCA 17431 (Shep, S&W))	
★	70	3	BEST WAY I KNOW HIM—Donna Fargo (C. French, RCA 17432 (Shep, S&W))	
★	56	16	MY WOMAN'S MAN—Donna Fargo (C. French, RCA 17433 (Shep, S&W))	
★	71	2	ROSES AND LOVE SONGS—Donna Fargo (C. French, RCA 17434 (Shep, S&W))	
★	59	31	FORGETTIN' ABOUT YOU—Donna Fargo (C. French, RCA 17435 (Shep, S&W))	
★	60	47	MY SONGWRIGHT—Donna Fargo (C. French, RCA 17436 (Shep, S&W))	
★	61	29	ANOTHER YOU—Donna Fargo (C. French, RCA 17437 (Shep, S&W))	
★	62	30	SOMEONE CARES FOR YOU—Donna Fargo (C. French, RCA 17438 (Shep, S&W))	
★	63	68	DON JUANIN—Donna Fargo (C. French, RCA 17439 (Shep, S&W))	
★	64	67	I'LL BELIEVE ANYTHING YOU SAY—Donna Fargo (C. French, RCA 17440 (Shep, S&W))	
★	76	3	COVER ME—Donna Fargo (C. French, RCA 17441 (Shep, S&W))	
★	77	4	WOMEN—Donna Fargo (C. French, RCA 17442 (Shep, S&W))	
★	81	3	DO NOT LET THE GOOD TIMES FOOL YOU—Donna Fargo (C. French, RCA 17443 (Shep, S&W))	
★	New entry	★	IT DO FEEL GOOD—Donna Fargo (C. French, RCA 17444 (Shep, S&W))	
★	90	2	I STILL FEEL THE SAME ABOUT YOU—Donna Fargo (C. French, RCA 17445 (Shep, S&W))	
★	84	2	I JUST CAN'T GET HER OUT OF MY MIND—Donna Fargo (C. French, RCA 17446 (Shep, S&W))	
★	New entry	★	THE PILL—Donna Fargo (C. French, RCA 17447 (Shep, S&W))	
★	72	74	4	THE CROSSROAD—Donna Fargo (C. French, RCA 17448 (Shep, S&W))
★	73	6	ALL THE LOVE YOU'VE EVER NEED—Donna Fargo (C. French, RCA 17449 (Shep, S&W))	
★	New entry	★	(Don't Make Me Want to Be) A MOTHER—Donna Fargo (C. French, RCA 17450 (Shep, S&W))	
★	88	2	MY BOY—Donna Fargo (C. French, RCA 17451 (Shep, S&W))	
★	76	79	7	EASY LOUD—Donna Fargo (C. French, RCA 17452 (Shep, S&W))
★	77	82	4	IS THIS ALL THERE IS TO A HONEY TOWNE—Donna Fargo (C. French, RCA 17453 (Shep, S&W))
★	78	81	11	NEVER COMING BACK AGAIN—Donna Fargo (C. French, RCA 17454 (Shep, S&W))
★	New entry	★	HE TOOK ME FOR A RIDE—Donna Fargo (C. French, RCA 17455 (Shep, S&W))	
★	83	5	★ CAN'T HELP MYSELF (Sugar Pie, Honey Bunch)—Donna Fargo (C. French, RCA 17456 (Shep, S&W))	
★	New entry	★	UPROAR—Donna Fargo (C. French, RCA 17457 (Shep, S&W))	
★	82	85	4	THE WAY I LOSE MY MIND—Donna Fargo (C. French, RCA 17458 (Shep, S&W))
★	83	87	3	BLANET ON THE GROUND—Donna Fargo (C. French, RCA 17459 (Shep, S&W))
★	84	86	4	SHOULD I COME HOME (Or Should I Go Crazy)—Donna Fargo (C. French, RCA 17460 (Shep, S&W))
★	85	89	3	KENTUCKY GAMBLER—Donna Fargo (C. French, RCA 17461 (Shep, S&W))
★	86	93	15	I FOUND THE WAY—Donna Fargo (C. French, RCA 17462 (Shep, S&W))
★	100	2	PROUD OF YOU BABY—Donna Fargo (C. French, RCA 17463 (Shep, S&W))	
★	88	91	2	NASHVILLE—Donna Fargo (C. French, RCA 17464 (Shep, S&W))
★	New entry	★	ALWAYS WANTING YOU—Donna Fargo (C. French, RCA 17465 (Shep, S&W))	
★	90	94	4	★ COME ON HOME—Donna Fargo (C. French, RCA 17466 (Shep, S&W))
★	91	New entry	★	I'M NOT LISA—Donna Fargo (C. French, RCA 17467 (Shep, S&W))
★	92	94	4	★ BAD WATER—Donna Fargo (C. French, RCA 17468 (Shep, S&W))
★	93	96	2	CLEAN YOUR OWN TABLES—Donna Fargo (C. French, RCA 17469 (Shep, S&W))
★	94	97	2	WATCH OUT FOR LUCY—Donna Fargo (C. French, RCA 17470 (Shep, S&W))
★	95	97	3	★ SWEET LOVIN' BABY—Donna Fargo (C. French, RCA 17471 (Shep, S&W))
★	96	98	2	★ HOW COME IT TOOK SO LONG TO GET GOODBYE—Donna Fargo (C. French, RCA 17472 (Shep, S&W))
★	New entry	★	BUT I DO—Donna Fargo (C. French, RCA 17473 (Shep, S&W))	
★	New entry	★	CHAIN—Donna Fargo (C. French, RCA 17474 (Shep, S&W))	
★	99	100	2	★ PHORE—Donna Fargo (C. French, RCA 17475 (Shep, S&W))

Kickin' Country



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Kenny O'Dell
Soulful Woman
(CPS 0219)
from his album
Kenny O'Dell
(CP 0140)



Kitty Wells
*I've Been Loving
You Too Long*
(CPS 0226)
from her album
Forever Young
(CP 0146)



Johnny Darrell
Pieces Of My Life
(CPS 0223)
from his soon
to be released album
*Waterglass Full of
Whiskey* (CP 0158)

Nashville Scene

By COLLEEN CLARK

Jerry Lee Lewis broke attendance records at the spot Executive Inn in Evansville, Ind., and has been booked back to coincide with the opening of Evansville's racing season July 12. ... Jerry Clower to record live album while performing for "Jerry Clower Day" in his hometown of Piquette, Miss. ... Jeannie Seely to perform for the first time in

her hometown of Tusculum, Pa. ... Don Williams is Dolly Parton's special guest performer when she takes her show to her hometown of Sevierville, Tenn. Feb. 20.

Del Reeves is a presenter at the Academy of Country Music Awards Show in Hollywood and will perform as a special guest entertainer for the dinner show at the Hollywood Palladium after the show.

Roy Clark has been nominated for an American Music Award, voted by record buyers, as "Favorite Male Vocalist, Country." Clark will co-host the award show Feb. 18, live on ABC, with Helen Reddy and Sly Stone.

Kenney Price won over Johnny Russell in the "Heavyweight Eating Championship Of The World" with 18 pieces of chicken to Russell's 15. ... Little Jimmy Dempsy replaces Johnny Dollar as executive producer with Britte Star Promotions. ... The Statler Brothers have been nominated for the seventh time as Grammy Award contenders.

Charley Pride back from a successful 10-day tour of England in time to tape the Perry Como TV Special at the Opry House. ... Wayne Jennings and wife, Jeanne, will just clock from a week's vacation in Jamaica. ... Chet Atkins donated his talents for a benefit show for the Houston Police Department Banquet. ... Dolly Parton recently has three songs on the charts, by Porter Wagoner, Merle Haggard and her own single.

Eddy Arnold recorded in Nashville under direction of MGM head Dick Glasser. Most of Arnold's sessions have been done on the West Coast previously. ... Glasser has also produced Vic Dana for MGM recently. ... Hank Williams Jr. has bought a house in Cullman, Ala. but still calls Nashville home base. ... Jeannie C. & Mickey Riley honey-mooning in Acapulco after being re-married last Sunday. ... Jon Walmsley, who portrays the second oldest son, Jason, on "The Waltons" each week, comes to Nashville Feb. 15 for an appearance on the Grand Ole Opry. In addition to acting, he has added guitar playing and song-writing to his other musical attributes. Country musician and entertainer Mayf Nuttall will be accompanying Walmsley. ... Billy Swan scheduled to make appearances on several major European television shows including England's "Top of the Pops." Holland's "Top Pop" and Germany's "Musikladen."

A four-week engagement turned into nine weeks for Jerry Monday in Bessemer, Ala. Before leaving, Mayor Ed Porter presented him with the key to the city and title of honorary mayor as a token of their appreciation. ... Narvel Felts back after a week in Anchorage, Alaska. ... Marilyn Sellers and her band "The Sisters" had to follow a snowplow from Windom, Minn. to North Redwood Falls, Minn. where they performed for record breaking crowds, many of whom arrived by snowmobile. ... Conway Van Dyke's new single is from the movie "Framed" starring Joe Don Baker and Miss Van Dyke and was written by Ben Peters. ... Ray Griff recently returned to Canada where he took part in Opening Week Ceremonies at Winnipeg's Symphony Convention Center. Griff also made a special guest appearance on the Tammy Banks' network TV show along with Ferlin Husky and Pat Buttram. ... The Asen of British Travel Agencies named Ray Stevens their favorite artist, and he has accepted an invitation to perform at their Silver Jubilee Banquet at Grosvenor House in London March 13. ... Jade Stone and the Cumberland Gap have opened offices in Nashville and have just released their first single. ... Tommy Cash has contracted Kiby to handle promotions and public relations for him and his group "The Tomcats."

Hugh X. Lewis has signed with BSF Records and has a single release due immediately. Hugh X. also has co-authored a song just out by Charley McChy, one he has actually wrote some eight years ago with Wayne Walker. ... Jim Foster of Bandara, Tex., a bartender by trade, cut four sides in a custom session with Chuck Chellman in Nashville. Three of those songs (the other one was a standard) were written by him, and all three have been picked up and recorded by Johnny Russell, Eddy Arnold and Billy Walker. ... Shorty Lavender Talent Agency is

Billboard

Hot Country LPs

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* Star Performer—LPs registering appropriate sales per week.

THE WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist, Label & Number (Distributing Label)
1	1	8	HEART LIKE A WHEEL—Linda Ronstadt, Capitol CS 33394
2	2	30	BACK HOME AGAIN—John Denver, RCA CPL 0048
3	4	8	SONGS OF FOLK HOLLOW—Tom T. Hall, Mercury 580 S 500 (Phonogram)
4	3	10	CITY LIGHTS—Hickory Hollow, Polygram PB 403
5	5	18	MERLE HAGGARD PRESENTS HIS 20TH ALBUM—Merle Haggard & The Strangers, Capitol ST 11331
★	11	36	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, RCA 411
7	8	5	THE SILVER FOX—Charlie Rich, Epic KC 33350 (Columbia)
8	9	8	HIGHLY PRIZED POSSESSION—Anne Murray, Capitol ST 11356
9	10	13	LIKE OLD TIMES AGAIN—Ray Price, Best 652R (ABC)
10	7	20	THE NAMBLIN' MAN—Wayne Jennings, RCA APL 0174
11	5	9	I CAN HELP—Billy Swan, Monument 82 3277 (Columbia)
12	12	15	DON WILLIAMS, VOL. III—ABC/CP 0002 2004
13	14	95	BEHIND CLOSED DOORS—Charlie Rich, Epic KC 32767 (Columbia)
14	15	12	PRIDE OF AMERICA—Charley Pride, RCA APL 01572
15	13	34	RUB IT IN—Billy Crash Craddock, ABC AEG 811
16	18	9	COUNTRY HEART 'N' SOUL—Freddie Hart, Capitol ST 11333
17	16	24	ROOM FULL OF ROSES—Johnny Gillie, Polygram 403
★	33	2	LINDA ON MY MIND—Conway Twitty, RCA 403
★	30	2	PROMISED LAND—Dale Prasley, RCA APL 0073
20	21	4	RIDE 'EM COWBOY—Paul Davis, Bang 401
21	22	7	BREAK AWAY—Kris Kristofferson & Rita Cosentino, Monument 82 3278 (Columbia)
★	26	2	A LEGEND IN MY TIME—Ronnie Milsap, RCA APL 0046
23	17	13	GET ON MY LOVE TRAIN—La Costa, Capitol ST 11343
24	20	10	REUNION—Glen Campbell, RCA ST 11336
★	25	2	IT'S TIME TO PAY THE FIDDLER—Carl Smith, RCA 467
26	19	21	THEY DON'T MAKE 'EM LIKE MY DADDY—Loretta Lynn, RCA 444
27	19	23	PLEASE DON'T STOP LOVING ME—Porter W. McCoy, RCA APL 0046
★	28	23	ONE DAY AT A TIME—Marilyn Sellers, Mercury 580 S 497
29	23	23	IT'S NOT THROUGH LOVING YOU—Conway Twitty, RCA 441
30	31	5	BARBI DOLL—Barbi Benton, Polygram PB 404
31	26	13	GREATEST HITS—Mae Tilton, RCA WS 6150
★	25	14	ALL THE LOVE IN THE WORLD—Mac Davis, Columbia PC 32927
★	25	14	MISS DONNA FARRAR—ABC/CP 0002 2002
★	25	14	EVERY TIME I TURN ON THE RADIO/TALK TO ME DINO—Bill Anderson, RCA 454
★	40	2	GREATEST HITS Vol. 1—Billy "Crash" Craddock, ABC AEG 800
36	32	3	SONGS OF THE MOTHERLAND—Statler Brothers, Mercury 580 S 1019 (Phonogram)
37	4	4	THE BEST OF HIL REEVES SIGNED SONGS—RCA APL 01593
38	24	32	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, RCA 427
39	29	37	PURE LOVE—Ronnie Milsap, RCA APL 0090
40	46	16	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury 580 S 1002 (Phonogram)
41	47	19	LOVE IS LIKE A BUTTERFLY—Dolly Parton, RCA APL 01712
42	27	13	WOMAN TO WOMAN—Tammy Wynette, Epic KC 33346 (Columbia)
43	41	15	CLASSIC CLANK—Ray Clark, ABC/CP 0002 2010
44	25	40	COUNTRY—Anne Murray, Capitol ST 11334
45	39	8	SHE CALLED ME BABY—Charlie Rich, RCA APL 0060
46	34	10	LATEST & GREATEST—Denny Davis, RCA APL 0074
★	48	10	MAKE A JOFUL NOISE—Tennessee Ernie Ford, Capitol ST 11320
★	45	10	PICKIN' GUITARS & SINGIN' COUNTRY—Osborne Brothers, RCA 465
50	43	6	INSIGHT INTO HANK WILLIAMS IN SONG AND STORY—Hank Williams & Hank Williams Jr., RCA APL 0175
			CHAMPAGNE LADIES & BLUE RIBBON DANCES—Ferlin Husky, RCA 469

now situated in a new office building at 1217 16th Ave.

George Jones has put together a new band, with the traditional Jones Boys name. George has purchased "Mad Titled" bus, and is on the road once again. ... Harold Morrison and Patry Sheld have joined the Tammy

Wyattete Show, and the original Jones Boys, now traveling with Tammy, have changed their name to The Tennessee Gentlemen. Tammy just completed taping the Tony Orlando & Dawn Show to be aired Feb. 26. ... Wayne Kemp has signed with

(Continued on page 48)



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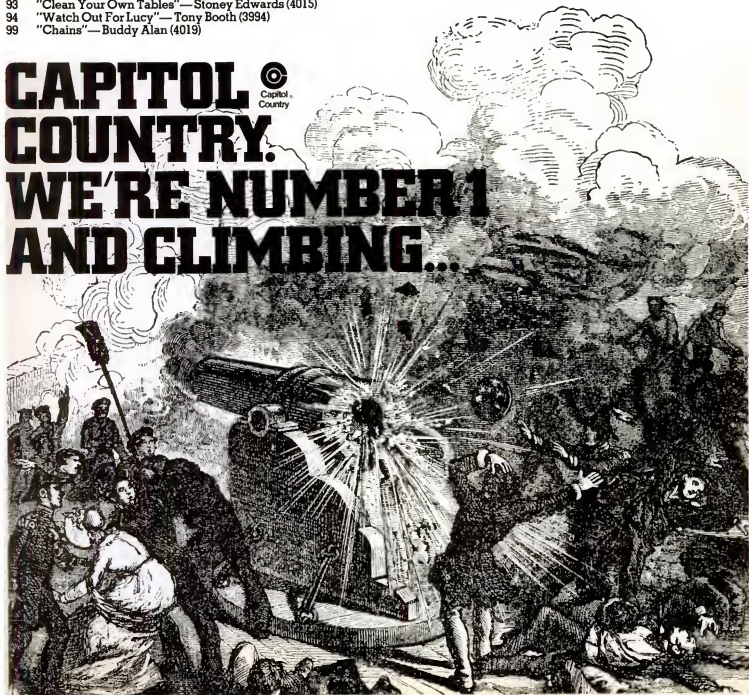
With sixteen singles charted...

- 7* "I Can't Help It"—Linda Ronstadt (3990)
- 8 "Great Expectations"—Buck Owens (3976)
- 9 "Whatcha Gonna Do"—Susan Raye (3980)
- 18 "It's A Sin"—Glen Campbell (3988)
- 51 "Sally G"—Paul McCartney (1875)
- 52 "Come On Down"—Tennessee Ernie Ford (3916)
- 57 "My Woman's Man"—Freddie Hart (3970)
- 62 "Someone Cares For You"—Red Steagall (3965)
- 79* "He Took Me For A Ride"—La Costa (4022)
- 81* "Uproar"—Anne Murray (4025)
- 85 "Kentucky Gambler"—Merle Haggard (3974)
- 89* "Always Wanting You"—Merle Haggard (4027)
- 91 "I'm Not Lisa"—Jessi Colter (4009)
- 93 "Clean Your Own Tables"—Stoney Edwards (4015)
- 94 "Watch Out For Lucy"—Tony Booth (3994)
- 99 "Chains"—Buddy Alan (4019)

And eight albums charted, including #1 (again).

- 1 Linda Ronstadt "Heart Like A Wheel" (ST-11358)
- 5 Merle Haggard "Merle Haggard & the Strangers Present His 30th Album" (ST-11331)
- 8 Anne Murray "Highly Prized Possession" (ST-11354)
- 16 Freddie Hart "Country Heart 'N Soul" (ST-11353)
- 23 La Costa "Get On My Love Train" (ST-11345)
- 24 Glen Campbell "Reunion" (ST-11336)
- 44 Anne Murray "Country" (ST-11324)
- 47 Tennessee Ernie Ford "Make A Joyful Noise" (ST-11290)

CAPITOL 
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FAMA Combines Industry Show With State Conclave

By ANNE DUSTON

CHICAGO—Holding a trade show in conjunction with a state organization convention serves the operator who can't make the national show, and also helps the distributor by providing him a focal point for new equipment on a regional rather than an individual basis, believes Jim Mullins, new president of the Florida Amusement Merchandising Assn.

The FAMA recently held its second trade show in conjunction with its state convention, with more than 50 exhibitors.

New officers elected for 1975 in-

clude Jim Mullins, president, Mullins Amusement Co., Miami, Chuck Cunliffe, vice-president, Womenco Vending, Jacksonville; Ernestine Tolisano, treasurer, Treasure Island Fun Center, Treasure Island; Al Blacklock, secretary F.A.B. Distributing, Pensacola.

Vice-presidents for the districts are District I, Joe Smith, Smith Music Co., Crestview; District II, Sonny Boettcher, Automatic Merchandising, Inc., Jacksonville; District III, Morris Tatum, T & G Music Co., Titusville; District IV, Bob King, Automatic Merchandising, Inc., Tampa; District V, Ralph Cribbs, Perry Music Co., Ft. Pierce; District VI, Felix Whalley, Rowe Distributing, Miami, Fla.

Directors named are: Joe Gilbert, National Vendors, Winter Park; James Prather, Lawson Music Co., Winter Haven; Al Gorman, Eli Ross Distributing, Jacksonville; Ted Lowe, South Atlantic Distributing Co., Miami; Jim Peeples, Fred House Music Co., Sarasota; Dan Hudson, Beyer & Brown, Holly Hill; Ozzie Truppman, Advance Music Co., Miami; Fred Pell, Frank Pell Amusement, Orlando; Ron Root, Southern Music Dist. Co., Orlando; and Bob Declementi, Rowe Distributing, Jacksonville.

Chairman of the Board is Wilbur Wenger, Automatic Merchandising, Inc., Orlando.

New Locations Harder To Find, Operators Say

CHICAGO—New locations for jukeboxes seem to be few and far between for operators this year, several operators indicate.

For John Lotus, King-Pin Amusement, Lansing, Mich., the picture is "pretty bleak" since the firm tries to stay within the city limits and is suffering from urban renewal programs that eliminate locations, a typical story for city operators.

Davidson's One Stop in Kansas City, Mo., has salesmen keeping a sharp eye out for locations, but continues to depend on the neighborhood bars and drive-in food outlets. The increasing number of discotheques in the area are becoming a new sales source for records, however, Harold Hassler, record buyer, admits.

Over the last year, Kenneth Ries, K. D. Music & Amusement, Ames, Ia., has less jukebox locations but has placed more games in his locations.

"Music play is definitely slow, and has to compete with live entertainment, self-installed stereo and quad systems, and FM background music," he notes.

His routemen are always looking and listening for new or remodeled buildings, recreation centers and arcades.

BACKROOM EXOTIC DANCING

Denver Location Presents Odd Problem To Operator

By ROBERT LATIMER

DENVER—Few operators have the unique programming problem which must be carried out every week by Modern Music Co. at Sid King's big tavern on East Colfax Ave.

Modern has two phonographs in the spot, one out in the standard front bar, the other in a separated rear section, which is completely divided away and which accommodates twice as many patrons. The 200-play Seeburg out in front follows all traditional features.

The jukebox in the "backroom" however, has an entirely different role. Here, the box provides not only dance music for a 50-couple dance floor in the center, but likewise for "exotics" modified strip-teasing, which Sid King, owner, has found outstandingly profitable. King's puts up handsome cash prizes each night for the best job of exotic dancing, and always has several dozen applicants on hand.

Because each of the girls, as a rule, is accustomed to dancing to a particular number, and there are no facilities for "live" music, it is up to King to provide the exact number they want, in the proper key and time.

That's where Modern Music Company's huge record library

comes into its own. Maintaining a tremendous back file of the most popular records in every category, Modern can usually come up with anything the exotic dancer wants, whether it is rock, a cha-cha-cha, or nostalgic waltz. In years of programming as many as 40 numbers which are to be used specifically by the entertainers, and which are requested by name, Modern has failed to provide the wanted record only twice.

Surprisingly enough, the records which have been put on the spindle entirely for entertainers have proven just as popular with regular tavern customers. Quite frequently King has found, when no title strip has been placed on the machine, customers look for it after hearing it as part of an entertainment number, and complain when they cannot find an old favorite listed. This led, naturally, to putting title strips on each of the "entertainers' numbers" which proved a continuously worthwhile return.

The "entertainment box" is operated on standard coins, which the tavern owner puts up, for his entertainers. In between, with dancing from 9:30 until as late as 2:30 a.m. the box is in continuous dancing use. The return per hour is one of the highest on any Modern location.

Stansfield Again Wisconsin Leader

MILWAUKEE—Jim Stansfield has been re-elected president of Wisconsin Music Merchants Assn.

Stansfield is president of Stansfield Vending, La Crosse. Other officers include Walter Bohrer, Jr., Hastings Distributing, Milwaukee, vice-president, and also elected to a three-year term on the MDA board of directors and Roland Toncill secretary-treasurer.

Also, directors named include Russ Dougherty, Rapids Coin Machine, Wisconsin Rapids; Bob Rondeau, Empire Distributing, Green Bay; and Elmer Schmitt, Jr., Schmitt Amusement, Hilbert.

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International

U.K. Theater Closing Sings Move For a New Site For Rock Music

By ADAM WHITE

LONDON—In the wake of the announcement that London's Rainbow theater will close next month comes news that two record companies are jointly interested in financing a new venue for rock music in the capital.

The initiative comes from Chrisyals, whose Biffo Music subsidiary holds the lease for the soon-to-be-closed Rainbow. Although he would not disclose which other company is involved, Biffo secretary Terry Con-

nolly told Billboard: "Chrisyals is certainly very interested in the possibility of doing something to develop a new rock venue. I don't think it will be very long before there is another Rainbow" investment in such a project might well cost \$250,000, he added.

The Rainbow's end as a rock venue has been forced upon Biffo by the cost of renovation. Chrisyals is reluctant to inject more money into the theater—it claims it has been

subsidizing it to the tune of \$100,000 since 1972. For this reason, too, Terry Connolly sees no point in any record industry attempts to put up necessary cash. "A save-the-Rainbow" campaign would be a wasted unless the lease could be extended," he said. Rank, from whom Biffo sub-leases the theater, is thought unlikely to do this, however—especially as it has long been rumored that the organization wants the site for a redevelopment scheme involving offices and a supermarket.

Whatever new venue may emerge from Chrisyals' plans, there is still widespread dismay at the Rainbow's closure, especially among promoters. "Black block, who's your mate, you do a dozen acts at the Rainbow including Status Quo and Roy Gallagher, called the action a 'tragedy.' Although he voiced some criticism of the way in which the theater was run, he still viewed it as important to rock in London. 'It's now all down to the Hammerstein Odeon,'" he said. Block, in fact, is one of the first promoters who directly lost out as a result of the Rainbow shutdown. Bachman-Turner Overdrive was to appear for the first time in May.

John Smith, Entertainments has used the theater a great deal over the past 18 months—for concerts by Black Oak Arkansas, Yes, Genesis, Rory Moxie, PFM and Hensley. Smith, however, is not a fan of the Norman Perry confessed little surprise at the shutdown. "I think a lot of people in the industry saw it coming that way," he commented. "But that doesn't make it disappear any less unfortunate." Perry regarded the Rainbow as something of a stepping stone for acts between initial venues like London's Imperial College and larger locations like the Hammerstein Odeon. "It fitted that role perfectly," he said, "and as such will be missed."

One of the most ambitious projects mounted at the Rainbow recently was the Warner Brothers Music Show, spanning three evenings and featuring six of the company's premier rock acts. "I don't see what other venue we could have for such a show," Warner managing director Ron Kase said. "So its closure will make it that much harder to organize concerts in future." But he feels that London's music scene now needs a new venue with up to date facilities, particularly for films.

AT, Troggs Enter Deal

NEW YORK—AT Records has acquired the exclusive rights to release new product by The Troggs in the U.S. The announcement was made by Peter K. Signor, president of ATV Records, and Larry Page, managing director of Penny Farthing Records, London.

The Troggs under the agreement will be a new version of the Beach Boys' hit "Good Vibrations." Larry Page, who produced all of the Troggs' previous hits (including "Wild Thing"), handled production on "Good Vibrations" and is currently working with the group on their forthcoming LP in London.

ATV Records is the American operating arm of EMI Records of London.



PERSONAL APPEARANCE—Phil Spector, Peter Dinklage, and Lennox, made a personal appearance at Chappell's Music Store, London, following their successful four-week season at London's Talk Of The Town cabaret spot. The appearance was attended by Steve Gattuso, chairman of Polygram UK, and Bob Montgomery, managing director of Chappell. The appearance resulted in substantial sales of Peters and Lee albums.

From The Music Capitals Of The World

LONDON

Chappell Music here completed a two-year publishing agreement with Paul Williams' Hobbiton Enterprises for the U.K. and British Commonwealth, except Canada. Chappell creative director Roland Rempe says: "Williams has not really had his due acceptance outside of the U.S., and we will work to put that right."

Pye producer Terry Brown working with a new machine, the Parametric Equalizer, designed to improve the quality of old recordings. He has been "cleaning up" early jazz records by Lester Young and Charlie Parker. He says, "We're not using the enhanced stereo treatment, but just producing good mono records as they were in their day." ... Rush release of a "live" recording of top Australian artist who gave their services at a midnight matinee in aid of the Darwin Appeal Fund. It includes Joan Sutherland, and edited tapes are being flown to Australia and other Deca territories.

Massive London demand for Telly Savalas' MCA single of the David Gates song "If" following exposure on Capital Radio's "People's Choice" feature on which listeners phone in and vote for their favorite of a number of new singles. ... This year's Ivor Novello Awards luncheon, arranged by the Performing Right Society, to be held at the Dorchester Hotel, May 22, all nominations to be received by March 3. French band Magma back in the U.K. for concerts, but with only two (drummer Christian Vander and percussionist-singer Klaus Blasquiz) left of the original lineup who have now been seven newcomers. ... Well-received opening for Pye singer Lona Martell at London's Talk Of The Town night-spot. ... Former MD of the Barclay James Harvest Orchestra Robert John Godfrey has formed a new band called The Enid, who are making an album of their own material. ... The end of the Troggs who are now followed by a touring stage show of the music combining theatrics and actor-mime artists to present the Tarot story.

March release of "Chill Will," by Alvin Stardust's backing group, Alvin's Heartbeats, and Stardust is to spend last part of March on promotion tour in Australia, New Zealand and Japan. ... Ch-Lites in U.K. for six-week cabaret-TV-concert tour arranged by Ember Concert Division's Stu Dingley. ... First

U.S. tour for Paper Lace from Feb. 15 to March 15. ... Hit-writing team Nicky Chinn and Mike Chapman to stop writing for and producing Mud after this year. ... Sweet's business manager David Walker says the teenybop band are considering an offer of \$750,000 from a major American record label, one of several U.S. offers for a new record deal.

Gene Pitney, recently re-established in the U.K. charts with "Blue Angel," returns for U.K. club dates April 6. ... New Bell Records signing: Twins, twin brothers Peter and Mike, 21, likely to enter the teen-appeal stakes. ... Chart artist Barry Blue back from Los Angeles where he recorded with Gene Page, Barry White's arranger. ... In London for business talks: George Greff, Barry White's manager.

New home "away from it all" for Gary Glitter, deep in the Surrey countryside and so far he doesn't even have a telephone installed. ... Freelance rock writer Tony Jasper promoting his new book "Jesus In A Pop Culture," which includes a chapter devoted to David Essex. ... Buffy Sainte-Marie and Florence Warner among back-up voices on Donovan single "Rock And Roll Soulier" (Epic), subject of big U.K. promotion.

New agency, Barnett Associates, at 48 Crawford Street, London, W.1, handling exclusive European agency representation for the Elton John Band, Black Oak Arkansas, Deep Purple, the Kiki Dee Band, and Three Dog Night among others. ... Linda Lewis, back after spending most of last year on a world tour with Cat Stevens, signed four-year worldwide recording contract with Atlantic Records. ... Ray Charles visiting in April for two concert dates, including the Royal Festival Hall on April 19.

PETER JONES

TKOYO

Roberta Flack will play Japan on April 1, no fooling, says Kyodo Tokyo, which is bringing her into "The land of the Floating Yen" for the first time. Tickets for the "Black Sounds Special" presentation at the Nippon Budokan went on sale Feb. 15 at prices ranging from 1,500 yen (\$5) to an unsold seat to the 3,000 yen (\$10) for a special. The show is being sponsored by Nippon Hoso (JOLF) with the cooperation of

(Continued on page 31)

Wembley Country Fest Set March 29-30

LONDON—The seventh international festival of country music, organized by promoter Mervyn Conn, will be held at the Empire Theatre, Wembley, on the 29-30. Two evening concerts will be presented and, as usual, there will be an exhibition with stands representing leading record companies, music publishers and musical instrument manufacturers.

Among the major country acts scheduled to perform are George Hamilton IV, George Jones, Tammy Wynette, Marty Robbins, Mac Wiseman and Dolly Parton, and the complete bill comprised more than 30 names, with the possibility of more being added.

The record companies exhibiting are RCA, CBS, EMI, Pye, United Artists, Anchor and Shannon, and it is expected there will be a final total of more than 35 stand-holders.

Dylan Album Getting Large Promotion In U.K. By CBS

LONDON—A major merchandising campaign is in progress for "Blood On The Tracks," Bob Dylan's first album for CBS since he re-joined the company from Asylum.

Dealers have been supplied with a plethora of point-of-sale material, shipped last Friday with final deliveries of the LP. Accompanying the merchandise activity is a press campaign featuring advertisements in such consumer papers as Melody Maker, Sounds, New Musical Express, Rolling Stone and Time Out.

CBS has a four-strong display team on the road, setting up window

and in-store highlights for "Blood On The Tracks" and four previous Dylan albums, "Greatest Hits," "More Greatest Hits," "Blonde On Blonde" and "John Wesley Harding."

Two campaign components are special "now-in-stock" cards for use in windows at counter points and "four-color double crown posters" featuring a blow-up of the Dylan portrait seen on the "Blood On The Tracks" sleeve. In oval shape and with simulated picture frame surround, the poster is available with or without card backing. CBS is also distributing extra display sleeves of the new album.

Although 500 retail outlets throughout Britain are specifically featuring a "Blood On The Tracks" display arranged by the CBS merchandise team, the support material is available to all dealers.

Advance orders for "Blood On The Tracks" have totalled 50,000, according to CBS product manager, Andrew Prior. Although he made no comparison with Dylan product issued on Asylum, he believes the figure stands up well in relation to earlier Dylan albums on CBS. "It is particularly good when you consider that many dealers are going through a rough patch at the moment with sales that are ordering very carefully indeed."

Although commercial radio advertising plays no part in the campaign, it is aware that the LP is. Prior added that it may be used if a single is lifted from the long-player. A decision is likely from CBS shortly.



GOLDEN McCRAE—During a visit to Holland, George McCrae is presented with gold disks for the single and album of "Rock Your Body." He is wearing the gold disk in the background. Adam Visser, right, who presents the "Toppop" series, the most popular pop music program on Dutch television.

EMI Halts Separation Of Sales Force For U.K., U.S.

LONDON—EMI have finally abandoned the idea of establishing separate sales forces for the U.K., U.S. product and tape. This follows the initial formation of new sales policy taking into account a survey

by EMI in the last quarter of 1974, plus present economic trends.

Mark Abbott, newly appointed director of sales, told Billboard that despite the evidence to date supported the idea of a split sales force, the future economic climate seemed such that the firm held to a position where it could move in any of a number of directions depending upon the financial situation.

Single sales forces would increase our territorial split from 25 areas in the U.K. to 33. We will re-deploy many of our existing salesmen and managers from pilot areas and so cash in on the experience we have gained recently, and unite the sales force to give the most advantageous short-term selling service."

He criticized the new policy as "a rife, rather than shogun approach." The immediate effect on the dealer would be an even more helpful attitude by the salesman who would not now be getting the entire EMI catalog, but would concentrate on servicing him with the most profitable product from the EMI record line and licenses.

The executive at EMI has decided, from initial impressions to the survey, that the best course is to concentrate activity and make every sales area count. This would appear equally well to field sales, Music Centre sales, multiples, tape sales and international sales.

U.K. Trade Assn. Sets New Course

LONDON—The U.K. Music Trades Assn. breaks new ground in its 1975 program of dealer courses with a session on Feb. 18-19 called "New Legislation And The Retailer."

The idea is to provide dealers with non-technical explanations of recent changes in law which could have an effect on their business operations.

Of particular interest will be a discussion, conducted by a representative of the Department of Trade, on the Supply of Goods Act, which covers faulty merchandise.

The program for the annual Gramophone Record Retailers Committee for Feb. 24-26 will place greater emphasis on the exhibition, which is to feature demonstrations of record and tape production, new production processes, anti-detection and personal appearances by artists as well as the usual manufacturer displays.

In England, You Can Buy Disk Pitch On 8-Tracks

Continued from page 3

ready sent out two sampler tapes, featuring new releases, and received an excellent reaction from retailers. "I want more tapes, I have to accept free tapes every week, saving themselves time and trouble, and already two major chains in the clothing trade have agreed to take part in the scheme."

Anthony also claimed interest from record companies. "Two major companies have said they'd like to go along with the idea. We are hoping to sell promotion time to more companies and once the ball starts rolling we're sure the other companies will realize the value of the idea."

Managing director of Wilde Rock, David Borg, has also visited the U.S. to discuss possibilities of starting a going with the idea. We are hoping to sell promotion time to more companies and once the ball starts rolling we're sure the other companies will realize the value of the idea."

At British Decca—which stopped buying "play-pays" on Radio Luxembourg a few weeks ago—promotion manager David Rickerby told Billboard that the company was

always looking for new avenues of promotion but it was unsure about the Wilde Rock scheme.

"I think it all depends very much on what retail outlets are used," he said. "If you're interested in a good idea, but I don't think that many people spend such a long time in shops like mine's outfitters, and I would think there could be complications regarding royalties."

"But the scheme does have its advantage in that every little bit of promotion helps. But at the same time I would think this isn't a major idea, certainly not as strong as disco-techniques for breaking new releases."

CBS marketing director Tony Woodcutt said he felt it was an interesting idea, and could be of promotional use, providing the company could make it run economically, and also surmount problems of copyright and distribution.

"Sounds like a useful additional media for promoting new records, and while I doubt if it will have a significant impact on the market it would have some small influence."

Black Label Inks Talent

LONDON—Power Exchange, the "black music label, has signed its first British talent. The label, which intends to exchange British and American black talent, has signed a long-term worldwide agreement with Stan Persimmon, co-owner of Workhouse Productions.

The production company is based at the Manfred Mann, Mike Huggins, and Ken Parker Ltd. in the Old Kent Road. Under the agreement, four artists, who together with Persimmon form the Workhouse Artists Co-operative, will have product released on the Power Exchange label.

First release under the new agreement will be a single, "Extra Car-

ful," by Billy Cole on Feb. 21. The other artists are Alton Ellis, Bobby Dym, and Ken Parker. All the recordings will be produced by Stanley Pemberton.

Power Exchange chairman Paul Robinson said there were also plans to release a series of cassette catalog material from Chappell Music and produced by H.B. Barnum with largely British musicians and vocalists.

Robinson also said that the label had plans for a "Soul Train" to tour the U.S. and Canada, and was investigating the possibility of introducing racking to discos with local dealers stocking the racks with disco material.



REPRISE AWARD—With more than 100 WEA affiliates endorsing the medal held in Nice, south of France, a presentation is made of the WEA International Award, for sales of over five million Reprise records in Japan. The presentation is made by Neuhil Ertegun, president WEA International, to singer Runkio Koyanagi.

International Turntable

Peter Bailey has been appointed to a newly-created position of business affairs manager at RCA in London. He has been in a similar capacity at CBS, where he worked for seven years. His responsibilities now include new releases administration, copyright and contract negotiations. Reporting to Bailey will be legal officer Roger Drage and copyright manager Edith White.

Paul Bloch has been named senior vice-president and head of the new metropolitan music department at Rogers and Cowan, the international public relations firm. A writer with IPC magazines in London for six years, Penny Saunders has joined Dart Records and will be responsible for press, promotion and allied fields.

IPC has closed down its special projects unit in London, so rendering development manager David MacKenzie and editor Gavin Petrie redundant. In 1974, the unit published several hard-back pop-music annuals, and also a publication "The David Essex Affair." Petrie says the Essex book sold out, but barely paid for its overheads.

New RCA UK classical marketing manager is Bob Walker, who reports to managing director Geoff Hamington. He started in the record industry in 1971, with CBS, working through the classical department to his last position, director, Masterworks, Europe. Walker succeeds Ralph Mead at RCA, recently appointed to newly-created position of manager, classical planning, Euse, within the international division.

John Cooper is appointed assistant administration manager, CBS, responsible for the "new release" function, and looking after the copyright department. Cooper gained a Bachelor of Commerce degree in law and accountancy, and was previously label manager for Deram in the Decca organization, and also managed a hard-core label.

Peter Bailey joins RCA in the new U.K. position of manager, business affairs, moving from a similar position at CBS, where he was in law and accountancy. His responsibilities encompass all new releases administration, including foreign-originated product, plus schedule E clearance and issuance of catalog numbers; copyright; and contract negotiations. Reporting to Bailey will be legal officer Roger Drage and copyright manager Edith White.

From The Music Capitals Of The World

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Coca-Cola Bottlers and the support of Warner-Pioneer, which represents the Atlantic label in Japan.

King Records has launched its "Carnegie Best Best Album" series of 15 12-inch LPs, each at the retail price of 1,500 yen (\$5), on its Seven Seas label. Each of this series includes 10 songs, recorded by Gligliola Ciaggetti, Gianni Nazario, Massimo Ranieri, Gilda Giannini, Milva and Iva Zanicchi, among others. ... The Concert Hall (Nippon Mail Order) is offering a set of "Oeuvres orchestrales de la Famille Strauss" at 12,000 yen (\$40) cash down or 13,500 yen (\$45) in monthly installments. The set comprises six 12-inch LPs recorded by the Vienna Opera House Orchestra, Vienna State Symphony and Monte Carlo State Opera House Orchestras—and pressed in Paris, France. ... Yvette Giraud is due to appear in the "Friday night special" of the Royal Hotel on Osaka on Feb. 26, on charge 2,000 yen (\$65).

... Trio Kenwood released "Sir Elfric Roland Hanna Solo Piano" on its Nadja label Feb. 1 and "Betsy Carter" is scheduled for release here on the same label March 1. ... Peter Bailey has been appointed to their joint performance tour of Japan next month. ... Seven concert dates have been fixed by World Planning Promotion for ABC recording artist B. B. King Feb. 26, on his third Japan performance tour. ... Neil Diamond's "Longfellow Serenade" is on Tokyo's "Poppy Best 10" for the weeks ended Jan. 18, Jan. 25 and Feb. 1, but the "Carpenter's" recording of "Please, Mr. Postman," for A&M is the one to watch. ... The Fuji telecasting network's Feb. 1 edition of its "Midnight Special" series featured Aimee Murray, also the one to watch. ... The following is "In Concert" Feb. 5 featuring B. B. King and Loggins & Messina, "Soul Train" Feb. 15 with Al Wilson and Natural Four, and another "Midnight Special" Feb. 22 to feature Association and Badfinger. ... A live recording of the Feb. 1 performance by Miles Davis & His Sextet at the Festival Hall in Osaka is being produced by Teo Macero for possible release in June of this year.

"Snowflakes Are Dancing" Tomiko's recording of "Snowflakes" "Night On Bald Mountain" for simultaneous release in the U.S. and Japan, possibly Feb. 25. ... Released here Feb. 5 by Victor Musical Industries are the first 10 12-inch LPs of the "MCA C&W Best Collection 1300 Series" Each album of this budget series at 1,300 yen or about \$43.35 includes 12 songs. ... Recorded by Bill Monroe & His Bluegrass Boys, the Carter Family, Ernest Tubbs & His Texas Troubadours, Kitty Wells, the Osborne Brothers, Red Coleman, and Herbie Mann, among others. Jimmy Martin, represented by two LPs in the first of the series, will play Japan, March 7. ... Released to Shinko Music Co. ... Also released here Feb. 5 by Nihon Victor are "The Soul Society/Sam Jones" and "The Was Nihon Victor's" first two LPs of a "Remix" Original Recording Series" at 2,200 yen or about \$73.35 each. ... Five concert dates have been set for a joint performance tour of Japan by Ella Fitzgerald and Bettye Miller, Feb. 13-19, according to All Produce. ... A Sansui Q-4 channel recording of Miles

Davis & His Sextet was broadcast Feb. 2 over FM Tokyo. ... The single recording of "Morning Side of the Mountain" and "True Love" by Donny & Marie Osmond for MGM/Koloh was released here Feb. 1 by Polydor K.K., according to the company. ... Several "horny" versions of "Emmanuelle" are competing with the original sound track.

HIDEO EGUCHI

STOCKHOLM

Radio Sweden is currently running the BBC production "Story Of Pop" as presented by U.K. disc-jockey Alan Freeman and which runs for 26 weeks. ... Flamingo-licious's latest LP "It's a short-patter, has sold more than 220,000 copies. ... Pye now represented here by Sonet Gramophone AB.

Polybor has released the original cast album from the London Lyric Theatre of the musical "John, Paul, George, Ringo and Bert," recorded by ABC. ... The double-album "The Beatles' latest" was sold 150,000 copies here. ... Currently touring Sweden is U.K. group Sailor, whose debut album "Sailor" on Epic reached No. 1.

Considerable advance reported on plans for a sales chart from the local IFPI group of companies as an alternative to the chart compiled by the Swedish Radio Sweden. Sonet recording artist Sylvia Vrethammer, whose single sold over 400,000 copies in the U.K., is starting a live show on Swedish TV with guests including Toots Thielemans and Svend Amundsen.

Liza Minnelli's concert at the Scandinavium in Gothenburg was a sell-out, with about 12,000 customers paying \$180,000. ... Currently touring the U.K. are Jerry Williams (Sonet), and Lena Zavaroni and Robert Wyatt (Phonogram). ... The Beatles' "Sgt. Pepper" are due there in April.

Phonogram still successful with their soundtrack albums from children's movies based on Astrid Lindgren books. ... Swedish tours recently from Mahavishnu Orchestra, Lou Reed, Bay City Rollers, Sparks, Dennis Ross and Shalman LEIF SCHULMAN

MOSCOW

International acts from 18 nations were booked by the Gosconert agency to appear in Russia last month. Among the classical artists were U.S. pianist Edward Auer and Danish pianist Bent Sorensen. ... Hard Bettner, the studio chamber orchestra of the Zagreb Philharmonic under Tonio Ninic, the Brahms Quartet from West Germany, and conductor Parvo Borghetti for appearances with Russian symphony orchestras. ...

Japanese singer Kioko Hirata and nine-piece quartet the Royal Knights were featured on extended last month. The Knights are one of the most popular Japanese acts in Russia, after many tours and previous releases. A four-track tape recorder for educational purposes is to be designed and manufactured by Elfa Radio at its plant in Vilnius, Lithuania. ... The Japanese are the auditors of a special order from the Ministry of Public Education. ... Final show of the SONG '74 annual television pop was Jan. 1 on the Central Television network with Soviet acts participating. Among these were Yuri Gullayev, Muslim Magomayev, Sofia Rotaru, Victor Vaganov. (Continued on page 32)

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Yatschik, Issei Kohzon, Maria Pakhomenko, Ler Leshchenko, the Samostvety group and Sergei Zakharov, contest winner at the Golden Orpheus and Soviet International song festivals last year. "Art of Love Obsess" is the title of a four-disk set featuring the famous pianist in a program of Rakhmaninov, Mozart, Beethoven, Chopin, Liszt and Brahms. "In the series 'Music of Peoples of the World,' Melodya has released an LP of Gagaku, Japanese medieval music.

HELSINKI

The Asin of Record Producers, comprising leading Finnish record companies, has started a campaign to track down the extent of bootleg recording—a logical act in view of the number of recent offenses, and a written warning has been sent to all record retailers.

Finland's (Love) has become first runner in the history of "European Pop Rally," a popular radio program sponsored by an organization of European Broadcasting Union members, the team topped with "Get On," beating such stars as Mud, Sweet, David Essex and George McCrae, and the song came from their album "Roadrunner."

Following the airline programming service based from Billboard Publications and Finnair, effective Feb. 15, the jazz channel of audio radio will also feature contributions by Pekka Pohjola and Jukka Tolonen. . . . Bassist Pajala also can be heard on the upcoming Frank Zappa album, while Tolonen has set his sights on international stardom because of his acclaimed solo albums and current CBS/Janus deal. . . . For Jazz Festival takes place July 10-13, with at least 20 concerts and an accent on contemporary artists, and U.S. names being whispered as on guest list include Dizzy Gillespie, Gil Evans and Roland Kirk.

Martti Tahvela, the 67" and 300 lb. boxer turned bass singer, has had great success at the Metropolitan Opera. Performing his greatest role, "Boris Godunov," he has had five reviews in top U.S. magazines, but he hopes to slow down a little now and devote more time to his family and hobbies, notably farming. He is also executive director of Savonlinna Opera Festival, an annual Finnish event.

"Poljalaisla," the noted Finnish song by Leevi Mäkelä, was recorded here in January. The Finlay and Luovan Savatellien Editaamisato project was completed in 20 hours under the baton of Jorma Paanila. The three LP set, due for release in April or May, has a libretto in Finnish, German and English.

KARI HELOPÄLTO

HAMBURG

Phonogram's press chief Horst Langewald has left the company. . . . Joachim WEA marketing manager, is to leave the company on July 1. . . . Stefan Droeger is the new public relations chief of CBS in Frankfurt. . . . George McGhee is RCA's first gold disk in Germany for \$60,000 sales on the single "Rock Your Baby." . . . Liza Minnelli, on 525 tickets, sold out all concerts in Germany.

The Munich label Prom has signed contract for sale to Teldec in Hamburg. . . . Arcade Records on a new promotion campaign "Black Is

Beautiful," with artists like Three Degrees, James Brown and Isaac Hayes. . . . WEA group Passport, with Klaus Doldinger, flew to U.S. for a tour. . . . BASF deal for sales and distribution of British label Buh.

The German record industry released 200 singles and 235 albums in January. '75 and '60 series were international productions. . . . CBS releasing a sampler, "Philbybusts." . . . Teldec launching girl singer Maria Landini as "Tennis Star 1975" with the single "Turna, Die Ist Dunkel Fuehren." . . . Metronome getting very good reaction from the Barclay campaign with LPs selling for \$4. . . . EMI Electrola has two albums of "Motown Gold," with 64 soul hits included. . . . The Musikverlag Haas Sikorski gave a Golden Cell to Les Humphries, Bert Kaempfert and Janusz. Last year for being the most successful soundmakers in Germany.

WOLFGANG SPAHR

PARIS

The Gold Dross disk club has installed a Swiss-made visophone to enable the sound level of the disks played to be accurately calculated. The apparatus comprises five lamps, each of a different color, representing a number of decibels, so enabling the club officials to ensure a correct volume both of disk and live orchestras according to the music being played.

Kenji Sawada has signed with Polydor and visited France to tie in with the release of his first bilingual album, "The Music of Japan and England." . . . Eddie Constantine, American-born singer who came to France after World War II, made successful records and turned to the cinema for a while, but has disappeared in making a comeback with Polydor, and his single is about his past experiences. . . . Alan Stivell, owner of Breton folk songs, consolidates his own great success by organizing his own concert in the vast Palais des Sports in Paris.

Josephine Baker has still to find a Paris "home" for the "Josephine Show," which was staged in Monte Carlo last summer and which costs about \$700,000 to stage. Unable to be staged at the Bobino music hall, the Casino de Paris was suggested, but without success, and the Mogador turned the idea down because it specializes in operettas. Now one suggestion is the Champs Elysees Theatre where Josephine Baker first appeared in the "Ballets Negres" in 1926, with a last alternative at the Chateau Theatre. HENRY KAHN

Tobias Inking Spurs Attic

TORONTO—The recent signing of Ron Tobias to Attic Records has signalled a new period of activity for the Canadian independent label headed by Al Meir and Tom Williams.

Tobias is known for composing the Bells' million seller "Stay Awake" but has had two albums, "Bein' #2" and "The Magic In The Music" as well as two singles "I Just Want To Make Music" and "Fly Me High."

Tobias' first single for Attic is "Ron Inking." He took off a tour with his new band at the Chimney in Toronto where he appears for a week beginning Monday (10).

BILLBOARD IS BIG INTERNATIONALLY

Real Record Club Exec Rejects Complaint By English Retailers

LONDON—A complaint by Britain's Gramophone Record Retailers Committee that the new Realm Record Club launched by CBS in the U.K. could be harmful to record dealers has been rejected by the club's general manager, Proctor H. Colquhoun.

The complaint is contained in a statement issued by the ORRC following the appearance of the first national newspaper advertisement for the Realm Record Club. The statement says that retailers cannot hope to compete with the kind of terms being offered by the club.

It says: "We view the launch of this club, which has the blessing of CBS, and which features product from five or more major labels, with a great deal of suspicion. Record retailers have had to suffer successive inroads into their turnover in recent times via consumer magazine promotion, cut-price product to sell other goods, company-owned retail chains and now a company-owned major club."

"Competition at cut prices can in our opinion damage the image which the record industry built to its credit, and which is fast disappearing in the consumer's mind. Our members have already asked, and rightly so, which CBS albums will be made available to them at 60 cents each in order for them to compete with this offer."

"And they have asked when such companies as A&M will reduce the price of albums like the Carpenters' 'Joyful Noise' to the trade, so that the retailer's price image is not destroyed by their own suppliers."

The advertisements appeared in national papers. Top product from the catalogues of Bell, CBS, RCA, Lib-

'Pay Or No Play' Talks Avert French Radio Ban

By HENRY KAHN

PARIS—The threatened ban on the play of records on French state and commercial radio stations was averted last week when informal talks between the record industry and the stations got under way (Billboard Feb. 8).

The initial contacts will be followed by formal talks when the whole issue of radio station payments for the use of records is at last being examined and discussed.

The French Record Industry Association, SNEPA, had set Feb. 5 as the ultimate deadline for talks to begin—

but the radio stations avoided a showdown by coming to the conference table. . . . Europe No. 1 director Jacques Quevieux told Billboard: "Speaking only on behalf of Europe No. 1, we have always believed that we should get round the table and talk about our differences. Agreement must be reached."

There is no doubt that the radio stations have been spurred into action because of the widespread international publicity given to the statement of CBS president Jacques Souplet that record companies should not play radio station disks unless they agreed to discuss the question of neighboring rights. The publicity alerted the public to the possibility of radio without records and certainly stimulated a prompt reaction on the part of the French state radio companies and the peripheral commercial stations. Europe No. 1 and Radio Luxembourg.

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Proctor H. Colquhoun, replying to the accusations, told Billboard he didn't accept them and hoped to be able to prove that retail business would expand as a result of the exposure given to the product by the advertising.

The advertisements feature 50 catalog items. Said Colquhoun: "Statistically it can be proved that a club such as this doesn't harm trade as a whole, but in fact benefits it."

Nippon Phonogram Raises Its Intl Singles Retail Price

By HIDEO EGUCHI

TOKYO—Nippon Phonogram has raised the retail price of its international pop singles by 20 percent to 600 yen or \$2 beginning with all new releases Jan. 25.

Also, industry sources say, Nippon Phonogram is deleting the 500 yen singles of the SFL-1000 series listed in its catalog for reissue in the form of "both Side A" couplings, starting Feb. 25 for March release.

Nippon Phonogram follows Nippon Columbia (Billboard, Dec. 14, 1974) in raising the price of an international pop single from the 500 yen retail set by members of the Japan Record and CBS/Sony, indicating that another increase in the retail prices of 12-inch LPs made in Japan is inevitable. Prices were raised by 10-20 percent following the oil crisis in late 1973.

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Industry sources also say that Nippon Phonogram will introduce a series of "compact" (7-inch) LPs with four titles on March 5 at 800 yen retail, or about 14 percent more than those manufactured by King Record and CBS/Sony, indicating that another increase in the retail prices of 12-inch LPs made in Japan is inevitable. Prices were raised by 10-20 percent following the oil crisis in late 1973.

UA Bows First Q' LP In U.K.

LONDON—United Artists here will release its first quadraphonic recording, a middle-of-the-road album by John Gregory, "Man For All Seasons," but the company has no immediate plans for further quadraphonic releases.

The recording uses the SQ system and is to be marketed with extensive advertising in the bi-fi journals, with widespread use of point-of-sale material. UA is also discussing with Sanyo the possibility of in-store demonstrations.

Sales manager Dennis Knowles told Billboard: "Initially, we planned a quad-compatible release, but it was clear that would be a compromise of the technical excellence we were aiming for, so we opted for a dual release in stereo and quadraphonic."

"Although the recording was more expensive we have taken the opportunity to establish price parity between quadraphonic and other recordings."

"John Gregory was the ideal person to be involved in this project as he is experienced in all aspects of production, and we would in any case have gone for a middle-of-the-road recording because that is where quad will start as a market."

"I know some people are skeptical, and there is certainly a case of the chicken and the egg. But at the same time I cannot see how sound systems can stand still. They must keep developing."

Blue Aces Tour Overseas

memoriam firm is arranging for the filming of the concert for Australian national television.

Also under way are plans to record the concert for a souvenir album to be released on Mushroom Records. Concert dates include Brisbane, Sydney, Perth, Adelaide and Melbourne in Australia and Auckland, New Zealand.

Canada Go Formed To Oversee Juno Awards; TV March 24

By MARTIN MELHUISH

From The Music Capitals Of The World

TORONTO

While registering in Hawaii recently **Burton Cummings** and **Don Troiano** of the **Guns** who almost drowned. First Cummings was dragged by an undercurrent and was pulled down for the third time when rescued. Later, Troiano was swept to shore by a wave. ... Two members of **Crack** or **Dawson**, the discotheque band cited introduced to the media by Columbia Records of Canada, were ambushed and shot outside of the Generator Club in Toronto on Jan. 27. **Trevor Dail** and **Garth Beckett**, both from Jamaica, were in satisfactory condition after the incident, which police feel has racial overtones. No arrest has been made up to press time. ... **Frank Sinatra** will appear at **Maple Leaf Gardens**, Toronto, on May 10, his first appearance in this city for 25 years. ... The promotion team of **Love Productions** met in Toronto recently to discuss methods of promotion and merchandising the new island and Daffodil Records product.

Island Records' artist **Brian Auger** was due to do a week-long promotional tour of Canada in the middle of February, but he was hit by a speeding cab in England. He wasn't hurt badly and will come to Canada in mid-March. ... Love has signed Mexican classical guitarist **Miles Santiago**. ... "Lies To Live By" by the **Spirit of Christmas** is surprisingly the second biggest calling album for Daffodil Records next to **A Foot In Coldwater's** "All Around Us."

MONTREAL

German rock-band **Nektar** kick-off their 1975 international tour with a date in Quebec City on Feb. 21. The band will also play Montreal on Feb. 22; Toronto, Feb. 23; London, Feb. 24; Winnipeg, Feb. 26; Vancouver, March 1; and Regina, March 2. **Pavlov's Dogs** will open the shows. ... **April Wine's** latest album "Stand Back" has just been released simultaneously by Big Tree in the U.S. and Aquarius in Canada. ... **Mercury** is eyeing **Noah and Liverpool** for signing to the label. ... **Alan Katz** and **Mark Hodges** of **Polydor Ltd.** were in Toronto on Feb. 4-5 for talks with **Renk's** management people and to listen to tapes of the band's new album. ... **Manelge** have had their first LP released on Harvest distributed in Canada by Capitol. It is the first Canadian act to be signed to Harvest. ... "Systematic Lady" is the new single from **West Egg** on Capitol Records. ... **Karo** has recorded her second English single for Capitol entitled "Sorry Guys" and produced by **John Ca-pano**.

VANCOUVER

An album has been released by WEA Music of Canada entitled "**Bachman-Turner-Bachman As Brave Belt**" which is a compilation of some of the soft rock songs **BTB** did when they were known as **Brave Belt** and signed to Reprise. ... **CKLG-AM** and **FM** personnel went on strike on Feb. 1. The station did not go off the air, but the **Strawbs's** single "Part Of The Union" was played continually on both the **AM** and **FM** channels throughout the day. ... **Terry Jacks** is currently deep fishing in Guam.

MARTIN MELHUISH

TORONTO—A six-member committee, the Canadian Music Awards Assn., a non-profit chartered association, has been formed to oversee the nominations, voting and presenting of the Juno Awards which will be televised live from the Queen Elizabeth Theatre on March 24 by the Canadian network.

President of the board is **Ross Reynolds**, the president of **GRT** of Canada Ltd. and president of the Canadian Recording Industry Assn. Other members of the board include **Mel Shaw**, head of **Music World Creations**, president of the Canadian Independent Record Producers Assn. and Manager of the Stampers; **Greg Hamilton**, president of **Axe Records**; **George Struth**, president of **Quality Records**; **Marin Orlov**, a Canadian manager and concert promoter; and **Leonard Rameau**, head of **Balmor Ltd.**, the management company that handles **Anne Murray**, **John Allan Cameron**, **Bruce Murray** and **Paul Greco**.

The awards will be presented based on three different criteria: sales, votes, and sales and votes. In the sales categories, record companies will submit figures based on net unit sales multiplied by the suggested list price. Tape sales are included in album sales.

Each record company will submit one entry per award category, and those entries will be submitted to an independent auditor and will be liable for examination by the auditor. Budget, premium, promotional and record club sales are not a factor in these calculations and net sales figures will reflect a 14-month period beginning on Nov. 1 of the previous year and ending on the last day of the subject year.

Categories covered by sales figures are Best Selling Album; Best Selling Single; Best Selling International Album; and Best Selling International Single.

Voting for the awards will be limited to only subscribers of **RPM**, a Canadian music trade weekly. All other Canadian music industry personnel are ostensibly ineligible.

The voting ballot will contain five nominations in each category and all ballots will be returned to an independent auditor for tabulation.

Categories covered by voting are Composer; Country Female; Country Male; Country Group; Folk-singer; Most Promising New Female; Most Promising New Male; Most Promising New Group; and Producer.

Nominees for Top Composer will be established by the top five placements of singles on the **RPM** yearly wrap-up chart. On that basis, nominees in that category will be **Terry Jacks** for "Seasons In The Sun"; **Gordon Lightfoot** for "Sundown"; **Randy Bachman** for "You Ain't Seen Nothin' Yet"; **Andy Kim** for "Rock Me Gently"; and **Paul Anka** for "You're Having My Baby."

Nominees for Top Country Female Artist, Male Artist and Group as well as Folk-singer will be based on the top five best-selling artists in each category. The figures are based for each act will be net sales during the 14-month period for all qualifying recorded product including albums, tapes and singles. Five entries may be submitted by each company. If an artist has product released on more than one label, total sales will qualify.

Nominees for the Most Promising New Artist will follow the same procedure as above with the qualifications that the first record by the artist must have been released within the subject or previous year, and the artist must never have won the award before.

Categories covered by voting in addition to sales are Top Female Artist; Top Male Artist; and Top Group.

Winners in this category will be determined by the highest total of dollar sales and votes with equal emphasis on both.

The Douglas McGowan Award, presented for the most significant contribution to multiculturalism in music and named after the late

Douglas McGowan, former chief of programming for the Canadian Radio-Television Commission, will be presented for the second year on the occasion of the Juno Awards presentation on March 24.

The award is open to any person of non-English or non-French background who must either be a Canadian citizen or have landed-immigrant status as well as having produced a recording in 1974 which qualifies as Canadian content.

Record retailer **Sam Sanderman** is the director and awards coordinator for **CHIN Radio**, Toronto, the presenter of the award. Application forms are available from **CHIN Radio** in Toronto with deadline for submissions, March 7, 1975.

WEA 30G Push On Materick

TORONTO—WEA Music of Canada has committed close to \$30,000 for the promotion of **Ray Materick**, the first Canadian artist to be signed to WEA, then assigned to the **Asylum** label.

The major promotional push coincides with the release of Materick's first album for the label entitled "Neon Rain." **Linda Pui The Coffee On**, the first single by Materick, has picked up significant number of chartings on stations across Canada in both country and rock formats.

Materick had previously been signed to **Kanata Records** and had an album entitled "Sidestreets" released by the label.

"Neon Rain," Materick's current album containing all original material, was produced at **Mania Sound Studios** in Toronto by **Gene Martyn**.



THUNDERBUG

To-dad! AXS 507

Their new album

includes their new single, "Let's Live Together" AXS 20

axe records, 14 overlea blvd., toronto, canada M4H 1A4
distributed in canada by **GRT**

Top of the World

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BRITAIN

(Country: BRPOE/Dea/Jarvis)

SINGLES

This Week

1 HAPPY MAN—Chicago (Cap)

2 KUNG FU FIGHTING—Carl Douglas (Cap)

3 DON'T LET ME GO—Mark Davis (Cap)

4 FEELING GOOD—Mick Jagger (Cap)

5 I WANT SOMEBODY—Joey Martin (Cap)

6 EXCUSE ME—Junior (Cap)

7 LINA—Christy (Cap)

8 NO DU DU SHERRI—Wes & Dots (Cap)

9 I SHOT THE SHEPHERD—Earl Clanton (RSO)

10 SLOLADO—Barnes (EMI)

LPs

1 CANTA CANTA MINA GENTE—Martinho (Dea)

2 ROBERTO CARLOS—Dea (Dea)

3 SAMBA DE DINDO DAS ESCOLAS DO 1 GRUPO DE 1975—Favela (Cap)

4 CLARA HUNES—Dea (Cap)

5 PRA SEU GOVERNO—Bela Carrara (Cap)

6 GAISSO E OS NOVO GASTANOS—Chico Alencar (Cap)

7 BIAL RECALDO—Chico Buarque (Cap)

8 A CENA MUDA—Bela Carrara (Cap)

9 DADA SMOKE—Cap (Cap)

10 CORRIJA O QUE O QUE—Various (Cap)

(International)

BRITAIN

(Country: Mus/West)

SINGLES

This Week

1 JANUARY—Pier (EMI)—Bubbling (Alan Parsons)

2 GOODBYE MY LOVE—Niklas Bar (Cap)—Bubbling (Alan Parsons)

3 SUGAR CANT KISSES—Mick & Kate Kincaid (Polygram)—ATV (Polygram)

4 NEW JACK—Tyron (Cap)—ATV (Polygram)

5 NEVER CAN SAY GOODBYE—Gloria Gaynor (RSO)—Johanna London (RSO)

6 MORNING SIDE OF THE MOUNTAIN—John & Marty Osmond (RSO)—Warner Bros. (Cap)

7 THE EMB—Honey (Cap)—Cap (Cap)

8 HELP ME MAKE IT THROUGH THE NIGHT—John & Marty Osmond (Cap)

9 PROMISED LAND—Chris Precher (Cap)—Cap (Cap)

10 PURELY BY CONCOEDENCE—Sweet Sensation (Poly)—Cap (Cap)

11 NOW I'M HERE—Queen (EMI)—Cap (Cap)

12 ANGIE BABY—Helen Reddy (Cap)—Cap (Cap)

13 BLACK SUPERHERO (PHANTOM) (Cap)—Cap (Cap)

14 THE KINGSBURN BAND (Phyllis Diller) (Cap)—Cap (Cap)

15 BOOGIE ON REGGAE WOMAN—Shirley Womack—Cap (Cap)

16 FOOTST—Wigan's Chess Four (Cap)—Cap (Cap)

17 SWEETING FOR THE GIRL WITH EVERYTHING—Sparta (Cap)—Cap (Cap)

18 STAR ON A TV SHOW—Shirley Womack—Cap (Cap)

19 STREETS OF LONDON—Rahab (Cap)—Cap (Cap)

20 ARE YOU READY TO ROCK—Phaze (Warner Bros.)—Cap (Cap)

21 THE SWEET—The Sweet (Cap)—Cap (Cap)

22 CRYING OVER—Paul Young (Cap)—Cap (Cap)

23 DOWN DOWN—Status Quo (Cap)—Cap (Cap)

24 THE BEATLES—The Beatles (Cap)—Cap (Cap)

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41 EXCUSE ME—Junior (Cap)

42 LINA—Christy (Cap)

43 NO DU DU SHERRI—Wes & Dots (Cap)

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45 SLOLADO—Barnes (EMI)

46 CANTA CANTA MINA GENTE—Martinho (Dea)

47 ROBERTO CARLOS—Dea (Dea)

48 SAMBA DE DINDO DAS ESCOLAS DO 1 GRUPO DE 1975—Favela (Cap)

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50 PRA SEU GOVERNO—Bela Carrara (Cap)

51 GAISSO E OS NOVO GASTANOS—Chico Alencar (Cap)

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54 DADA SMOKE—Cap (Cap)

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101 PLEASE TELL ME THAT I SAID HELLO—The Beatles (Cap)—Cap (Cap)

102 THE STONE IN LOVE WITH YOU—Johnny Mathis (Cap)—Cap (Cap)

40 ROLL ON DOWN THE HIGHWAY—Bachman-Turner Overdrive (Cap)

41 KUNG FU FIGHTING—Carl Douglas (Cap)

42 DON'T LET ME GO—Mark Davis (Cap)

43 FEELING GOOD—Mick Jagger (Cap)

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101 PLEASE TELL ME THAT I SAID HELLO—The Beatles (Cap)—Cap (Cap)

102 THE STONE IN LOVE WITH YOU—Johnny Mathis (Cap)—Cap (Cap)

103 PLEASE TELL ME THAT I SAID HELLO—The Beatles (Cap)—Cap (Cap)

104 THE STONE IN LOVE WITH YOU—Johnny Mathis (Cap)—Cap (Cap)

105 PLEASE TELL ME THAT I SAID HELLO—The Beatles (Cap)—Cap (Cap)

41 KUNG FU FIGHTING—Carl Douglas (Cap)

42 DON'T LET ME GO—Mark Davis (Cap)

43 FEELING GOOD—Mick Jagger (Cap)

44 I WANT SOMEBODY—Joey Martin (Cap)

45 EXCUSE ME—Junior (Cap)

46 LINA—Christy (Cap)

47 NO DU DU SHERRI—Wes & Dots (Cap)

48 I SHOT THE SHEPHERD—Earl Clanton (RSO)

49 SLOLADO—Barnes (EMI)

50 CANTA CANTA MINA GENTE—Martinho (Dea)

51 ROBERTO CARLOS—Dea (Dea)

52 SAMBA DE DINDO DAS ESCOLAS DO 1 GRUPO DE 1975—Favela (Cap)

53 CLARA HUNES—Dea (Cap)

54 PRA SEU GOVERNO—Bela Carrara (Cap)

55 GAISSO E OS NOVO GASTANOS—Chico Alencar (Cap)

56 BIAL RECALDO—Chico Buarque (Cap)

57 A CENA MUDA—Bela Carrara (Cap)

58 DADA SMOKE—Cap (Cap)

59 CORRIJA O QUE O QUE—Various (Cap)

60 JANUARY—Pier (EMI)—Bubbling (Alan Parsons)

61 GOODBYE MY LOVE—Niklas Bar (Cap)—Bubbling (Alan Parsons)

62 SUGAR CANT KISSES—Mick & Kate Kincaid (Polygram)—ATV (Polygram)

63 NEW JACK—Tyron (Cap)—ATV (Polygram)

64 NEVER CAN SAY GOODBYE—Gloria Gaynor (RSO)—Johanna London (RSO)

65 MORNING SIDE OF THE MOUNTAIN—John & Marty Osmond (RSO)—Warner Bros. (Cap)

66 THE EMB—Honey (Cap)—Cap (Cap)

67 HELP ME MAKE IT THROUGH THE NIGHT—John & Marty Osmond (Cap)

68 PROMISED LAND—Chris Precher (Cap)—Cap (Cap)

69 PURELY BY CONCOEDENCE—Sweet Sensation (Poly)—Cap (Cap)

Take it home and love it.

Cook with it.
Eat with it.
Sleep with it.
Work with it.
Play with it.
Clean house with it.
Wash with it.
Water the plants with it.
Dance with it.
Boogie with it.
It's the only Miracle
ingredient you need.
Now,
On Motown Records and Tapes.



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THE MIRACLES DON'T CHA
LOVE IT



T6-33651

The single that's getting sweeter by the station.

'Sad Sweet Dreamer' PYE 71002 by Sweet Sensation

WAS NUMBER ONE IN ENGLAND.
A BILL GAVIN PERSONAL PICK.
GAVIN "SLEEPER OF THE WEEK."

★ 39 Billboard ★ 52 Cashbox ★ 56 Record World



Our first single.
Our first hit.
It sure tastes good.



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"The Company That Means Business"



Dear Diary,

Harold sure is one sweet dude. On Valentine's Day he gave me a box of candy and the Temptations' new album, "A Song for You." He was so sweet I didn't tell him I was dieting. I put the Tempts album on the turntable, sat down on the couch real close to Harold... and popped a chocolate-covered cherry into my mouth. About halfway through the first side, after "Happy People" and the rockin' "Glass House," Harold slid his arm around me and whispered in my ear, "Quit eatin' the candy

and give me a kiss baby." But it was too late. I was hooked. I don't know whether it was the Tempts or the candy, but by the time we heard the soft, sensuous blues "A Song for You" (a cream-filled bon-bon) and the moody "Memories" (chocolate-covered caramel) I was half through the box and Harold was through with me. He's gone now, diary, but I still have half a box of candy and the Temptations' "A Song for You." Heart and soul.

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Billboard TOP LPs & TPE

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Compiled from National Retail Sales to the Music Popularity Chart Department and the Record Market Research Department of Billboard

SUGGESTED LIST PRICE



SUGGESTED LIST PRICE



Awarded RIAA seal for sales of 1 million dollars at manufacturers' price. Seal available without charge and optional to all manufacturers. (Seal indicated by colored dot.)

SUGGESTED LIST PRICE

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Album Title, Number (Dist. Label)	ALBUM	4-CASSETTE	8-TAPE	CASSETTE	REEL TO REEL	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Album Title, Number (Dist. Label)	ALBUM	4-CASSETTE	8-TAPE	CASSETTE	REEL TO REEL
1	3	11	LINDA RONSTADT	Frontiers LP 1000 (Capitol)	●					36	29	10	THREE DOGGIES	Unreleased LP 2000 (Capitol)	●				
★	4	22	AVERAGE WHITE BANG	Album LP 1000 (Capitol)	●					37	31	11	JOHN MONTGOMERY	Can Help LP 1000 (Capitol)	●				
2	10	10	JOHN MONTGOMERY	Mines Of Africa LP 1000 (Capitol)	●					38	31	24	HARRY CAMPBELL	Yardbirds & Brotherhood LP 1000 (Capitol)	●				
★	15	2	BOB DYLAN	Planet Waves LP 1000 (Capitol)	●					39	37	12	THE DANCING QUEENS	LP 1000 (Capitol)	●				
5	6	8	GEORGE HARRISON	Devil's Lane LP 1000 (Capitol)	●					40	36	12	BINGO STARR	Goodbye LP 1000 (Capitol)	●				
6	7	17	RETHO TULL	Star Club LP 1000 (Capitol)	●					★	53	4	STYX	Rocky LP 1000 (Capitol)	●				
7	1	13	OHIO PLAYERS	For LP 1000 (Capitol)	●					★	52	19	JACKSON BROWNE	Law For LP 1000 (Capitol)	●				
★	10	13	B.T. EXPRESS	Don't Let Me Be Satisfied LP 1000 (Capitol)	●					★	48	14	BABY STEVENS	LP 1000 (Capitol)	●				
★	14	7	BOB DYLAN	Planet Waves LP 1000 (Capitol)	●					★	54	11	BOB DYLAN	Planet Waves LP 1000 (Capitol)	●				
10	11	13	BARRY MANLOW	LP 1000 (Capitol)	●					★	45	10	BOB DYLAN	Planet Waves LP 1000 (Capitol)	●				
11	12	9	GRAND FUNK	All The Girls In The World LP 1000 (Capitol)	●					★	58	4	TOWER OF POWER	Unreleased LP 1000 (Capitol)	●				
★	16	3	ELTON JOHN	Empty Sky LP 1000 (Capitol)	●					★	46	24	DONNY & MARIE OSMOND	I'm Leaving & I'll Be Back LP 1000 (Capitol)	●				
13	5	13	ELTON JOHN	Grassroots LP 1000 (Capitol)	●					★	48	15	MARIA MULDAUR	Madness In The Desert LP 1000 (Capitol)	●				
14	9	10	SPINNERS	Love & Intimacy LP 1000 (Capitol)	●					★	49	75	GOODBYE (Musical band on the go)	According to SL LP 1000 (Capitol)	●				
15	8	8	YES	Relayer LP 1000 (Capitol)	●					★	56	18	ELECTRIC LIGHT ORCHESTRA	Goodbye LP 1000 (Capitol)	●				
16	17	9	THREE DOG NIGHT	Try To Be Good LP 1000 (Capitol)	●					★	51	43	GEORGE	LP 1000 (Capitol)	●				
★	22	24	PHOEBE SNOW	Shine LP 1000 (Capitol)	●					★	44	15	BOB DYLAN	Planet Waves LP 1000 (Capitol)	●				
★	23	11	TOMMY ORLANDO & DANN	Pumpkin LP 1000 (Capitol)	●					★	65	11	BLACKPILLS	LP 1000 (Capitol)	●				
19	10	11	DAN FOULKNER	Southern LP 1000 (Capitol)	●					★	61	9	BILLY COCHRAN	LP 1000 (Capitol)	●				
20	13	34	JOHN DENVER	Back Home Again LP 1000 (Capitol)	●					★	57	43	TOMMY ORLANDO & DANN	Pumpkin LP 1000 (Capitol)	●				
★	27	7	JOE WALSH	LP 1000 (Capitol)	●					★	59	13	THE MOODY BLUES	LP 1000 (Capitol)	●				
★	30	40	DOORNO BROTHERS	When Love Takes Over LP 1000 (Capitol)	●					★	50	20	JIM CROCE	Photograph LP 1000 (Capitol)	●				
23	18	25	BACHMAN TURNER OVERDRIVE	Roll LP 1000 (Capitol)	●					★	51	14	GLAYVE KNIGHT & THE PIPS	LP 1000 (Capitol)	●				
24	11	11	GEORGE CARLIN	Teddy Bear LP 1000 (Capitol)	●					★	63	15	LOVE UNLIMITED ORCHESTRA	White Gold LP 1000 (Capitol)	●				
25	16	16	HELEN REDDY	Free And Easy LP 1000 (Capitol)	●					★	60	11	DONNY OSMOND	LP 1000 (Capitol)	●				
★	34	10	BAKAR MONTGOMERY DAREDEVILS	I'm Glad You're Shining LP 1000 (Capitol)	●					★	72	8	CHARLIE DANIELS	LP 1000 (Capitol)	●				
★	35	27	MURDER BY THE SEA	LP 1000 (Capitol)	●					★	55	11	DEEP PURPLE	LP 1000 (Capitol)	●				
★	24	16	MILLIE JACKSON	LP 1000 (Capitol)	●					★	57	9	ARETHA FRANKLIN	LP 1000 (Capitol)	●				
★	32	8	THE PROPHET KAMALI	GIBRAN - A MUSICAL INTERPRETATION FEATURING RICHARD HARRIS	●					★	64	9	ERIC BURDON	LP 1000 (Capitol)	●				
★	17	11	BEUL SEGHER	LP 1000 (Capitol)	●					★	76	44	EAGLES	LP 1000 (Capitol)	●				
★	39	8	BANSEY LEWIS	LP 1000 (Capitol)	●					★	75	63	JOHN DENVER	LP 1000 (Capitol)	●				
★	25	11	CHARLIE RICH	LP 1000 (Capitol)	●					★	87	3	BLOND GAYNOR	LP 1000 (Capitol)	●				
★	41	64	LYNARD SKYRNYD	LP 1000 (Capitol)	●					★	77	33	ELTON JOHN	LP 1000 (Capitol)	●				
★	42	9	LABELLE	LP 1000 (Capitol)	●					★	81	2	MAC DAVES	LP 1000 (Capitol)	●				
★	15	13	AL GREEN	LP 1000 (Capitol)	●					★	80	4	MAC DAVES	LP 1000 (Capitol)	●				

★ STAR PERFORMER: Stars are awarded on the Top LPs & TPE chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-50 Upward movement of 10 positions. Recording Industry Association of America seal for sales of 1 million dollars at manufacturers' price. Recording Industry Association of America seal available without charge and optional to all manufacturers. (Seal indicated by colored dot.)

The Stylistics greatest hits...

NOW— ALL IN ONE SUPER-SELLING ALBUM

The Best of The Stylistics

BETCHA BY GOLLY, WOW BREAK UP TO MAKE UP

YOU MAKE ME FEEL BRAND NEW

I'M STONE IN LOVE WITH YOU

YOU ARE EVERYTHING / ROCKIN' ROLL BABY

LET'S PUT IT ALL TOGETHER

PEOPLE MAKE THE WORLD GO ROUND

YOU'RE A BIG GIRL NOW

HEAVY FALLIN' OUT



LP: AV 69005/8-TRACK: 870-6905/CASSETTE: CAS-6905

Booked Exclusively
by Universal Attractions
888 7th Avenue
New York, N.Y. 10019

AVCO

TOP LPs & TAPE

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POSITION
137-290

TIME	WEEK	LAST	WEEKS on Chart	Charted from National Retailers and/or Specialty Stores, Proprietary CD/DVD Departments and the Department of Billboard Magazine	COMPETED FROM Table Label, Number (Dolby Label)	SUGGESTED LIST PRICE	ALBUM 4 CHANNEL	8 TRACK	9 TAPE	CASSETTE
107	110	14	KISS Comet from National Retailers and/or Specialty Stores, Proprietary CD/DVD Departments and the Department of Billboard Magazine	MP 7308						
108	89	16	BILLY IDOL Streets of London				2.98	7.98	2.98	2.98
109	115	20	BARNEY BERNSON Good Old Days				7.98	7.97	7.97	
110	119	14	KID ROCK & THE LOVE TRAIN I Got the Music in Me	MC 103			2.98	7.98		
111	111	17	CHICAGO Volume II							
112	107	17	BARB BOWEN Live As the Tower	Philips NP 36			2.98	7.98		
113	113	16	CHICK & CHICK'S WEDDING ALBUM Chick & Chick's Wedding				11.98	12.98		
114	123	19	LOVE UNLIMITED In 1970	Cont. Catalog 7443			2.98	7.98		
115	120	32	NEILSON The Post	MC 103			2.98	7.98		
116	109	17	B.B. KING & BOB WILET BLOND The Blues	MC 103			2.98	7.98		
117	108	11	JOHN WINTER John Winter - Volume III The Blues	MC 103			18.98	18.98	18.98	18.98
118	126	11	EDDIE HENDRIX For The Love	MC 103			7.98	7.98	7.98	7.98
119	144	2	HENRY HUFFET AIA	MC 103			2.98	7.98		
120	129	43	ONCE PLAYERS Shin Light	MC 103			7.98	7.98	7.98	7.98
121	150	80	DOOBIE BROTHERS The Captain & Me	MC 103			7.98	7.97	7.97	7.97
122	130	21	RETURN TO FOREVER Featuring Chica Garcia When Have I Known You Before	MC 103			7.98	7.98		
123	132	7	TELLY SAVALLS Telly	MC 103			2.98	7.98		
124	135	30	BAR COMPANY The Man	MC 103			2.98	7.98		
125	100	11	FRANK SINATRA The Man I Love - Live	MC 103			7.98	7.97		
126	151	11	DANNO BONE Hardly Goo	MC 103			2.98	7.98		
127	127	6	FREDERICK HUBBARD The Sacred Hubbard	MC 103			2.98	7.98		
128	153	2	KRAMER Autobahn	MC 103			2.98	7.98		
129	140	4	GLENN MILLER & HIS ORCHESTRA Legendary Performer	MC 103			18.98	18.98	18.98	18.98
130	134	24	ISLEY BROS. Hard Head	MC 103			7.98	7.98	7.98	7.98
131	117	52	IMMIGRATION The Man I Love - Live	MC 103			2.98	7.98		
132	143	5	CAROL CANN Loving Love	MC 103			2.98	7.98		
133	137	16	STYLISTICS Ain't No Mountain High Enough	MC 103			2.98	7.98		
134	131	20	HERBIE HANCOCK Street	MC 103			2.98	7.98	7.98	7.98
135	146	36	FRANK PETER The Man I Love - Live	MC 103			2.98	7.98		
136	138	18	THE GUN Highwayman ... And More from the Vinyl Jungle	MC 103			2.98	7.98		
137	148	8	STRATPUMP Come Out of the Century	MC 103			2.98	7.98		

A-2 (LISTED BY ARTISTS)

Americas

[illegible]

Every care for the accuracy of suggested list prices has been taken. Billboard does

[illegible][illegible]

assumes responsibility for errors or omissions.

BIG WHEELS!

FLASH CADILLAC AND THE CONTINENTAL KIDS

They're wheeling, wailing, rock and rolling with one of the most exciting good-time hits ever! Now, watch them in their home stretch drive as they step up the power, burn up the airwaves and zoom to that top position!



“GOOD TIMES, ROCK & ROLL”

PSR #45,006

Produced by Toney French
for The Great American Amusement Co.
Co-Produced by Ed Martinez



PRIVATE STOCK
RECORDS

Personal Management: Peter Rachman
The Great American Amusement Co.
1050 Carol Drive
Los Angeles, Cal. 90069
(213) 278-3960

PRIVATE STOCK RECORDS, LTD., 40 WEST 57th STREET, NEW YORK, NEW YORK 10019

Mayor Intervenes, Saves '75 Schaefer N.Y. Fest

NEW YORK—The annual Schaefer Music Festival held here this summer was given a one-year reprieve by Mayor Abraham Beame and requested the city's Parks Department to issue the music series a license.

Originally, the Parks Department ordered a halt to the festival, claiming it ruined the southwestern section of Central Park.

Producer/promoter Ron Delsener, director of the nation's oldest annual event, brought the cancellation to public attention, saying that the symphony and opera were not asked to leave the concert facility.

The mayor's office has been extremely sympathetic to our problem and they have requested the Parks Department to meet with us and discuss it," Delsener says. "However,

the Parks Administrator Edwin Weis Jr. and his staff are against us and they claim that they don't like what the music does and people are doing to the park."

Delsener planned an informal press conference to discuss the problem. He says Mayor Beame gave his approval for a one-year extension a day before. Still, Delsener went on with the meeting and it was attended by an assortment of performers who held the music series together, including Simon and Garfunkel and Labelle.

The Schaefer Music Festival is a 10-day series of musical series presented at a low-price ticket structure and many of the world's top attractions have graced the stage of the outdoor Wollman Skating Rink since the series inception.

Camelot's Dream Of 100

Continued from page 3

of energetic, alert administrators.

The six-year-old retail chain, now base for a diversified wholesale rack, one-stop and retail empire, intends to add from 10 to 12 major outlets yearly. David, 26, approached 270 employees, like their low profile boss, are undaunted by pessimistic economic augury. The Camelot group, now operating in 13 states, predominantly Midwest and spreading through the South.

The average age of the approximately 110 employees at the convention center about 24. But the store's maturity in each one. Most have been with the firm over three years. Many started as part-time high school students.

During the convention (Feb. 4-5), the turnout of national executives, Tom DeVita, Vice; Henry Drex and Vic Fricke, WEA Corp.; Stan Snyder, CBS; Leslie Davis, ABC Products; Gary Raasch, BASF; and Gary Schwartz, Columbia Magnetics, to this off-the-beaten path place signifies the increasing impact of Stark, whose gross volume jumped to \$13 million in 1974, a \$2 million hike. And, the David firm is traditionally one that credit managers never flourish a brow over.

Stark's climb has been slow but steady. David works that way. For example, David felt the classical music fever built for 24 months. He didn't make a major move until this convention. A careful selection of longhair titles was built, but the program didn't get going until the 1974 seminar. Young Lou Garrett, assistant to veteran chief buyer Joe Bressi, spent almost 90 minutes regaling his audience with an outstandingly interesting musical and educational course on the history of classical music from 800 A.D. to the present.

Garrett pointed out that Stark's survey of the classical customer indicates he is way above average; he educated, working at a good job, knows what he likes, stays with the repertoire.

Chappell & Tobey Renew Sales Pact

LOS ANGELES—A selling agent agreement between Chappell Music and Tobey Music Corp. has been extended for five years. Tobey is owned by the Tobias brothers, Harry and Henry.

Henry Tobias is writing and producing an LP of polkas to be recorded in Cleveland by Frank Sinatra. The ABC label, Bobbie Vinton recently recorded the Tobiases' "May I Have The Next Dream With You."

To make sure Stark and the Camelot are ready for classes, the 30-store chain advertised full pages in 30 dailies, booming a two-week discount program that included a mix of almost every classical label. The average Camelot store stocked 1,900 titles and 1,100 budget titles for the sale.

Short-lived specials average about \$4.29. Camelot stores and the leased and owned departments, which saves generally get \$5.19 for \$6.98 catalog.

One of the few places where Stark will increase its budget will be radio advertising. David doesn't depend wholly on manufacturer co-op. But ad chief Jerry Gladeux has orders to make the dollars work. The music and record markets are being more directly involved, especially in radio, where Stark wants its local people to empathize with radio programmers.

John David Garrett went more efficient phone communication. So do Bob David and George Frantz, who oversee the central warehouse that serves all Stark facilities. They recommended Patti Tidwell for her conscientious way in which she checked back orders with new single orders to decrease wasteful double shipments of singles. David hopes labels will halt the run of sporadic price raises on LPs and tapes. He told managers it was 1974's worst bottleneck.

Operations chief Jim Bink and his assistant Larry Mundorf warned about rising theft and urged stronger security measures. At the seminar, they are being planned for Stark's six regions, with local law enforcement officials in charge. Stark reminded managers that an employer's immediate responsibility protects their best. Operations, with the help of all other departments, is preparing a completely updated survey of the classical customer. General manager Phil Shannon, together with Scott, outlined future plans. Shannon is in charge of real estate management. He says the company, which he pinpointed the 10-year mail acquisitions.

Convention notes: Johnny Mathis and his manager, Ray Hahn, were the featured act at the Wollman Skating Rink luncheon. ... Rachie Petrie Fontaine, who with his aide, Dan Denino, explained the rack facility during the seminar. ... The Wollman Skating Rink, which he pointed out the 10-year mail acquisitions.

Look for a big new rock concert and TV syndication package deal out of Miami by promoter Stephen Nichols' Paradise International.

Hillside Bill putting up with six successful years. ... **Rick Womack** next symphony rock extravaganza LP is "King Arthur & The Knights Of The Round Table" with a concert debut of one of England's medieval casts.

Quincy Jones returning to action after surgery last autumn with tour of Japan and possible recording there. ... **Linda Creed**, Thom Bell's lyricist, to start singing again.

Hungo Star bought film rights to Terry Southern's comic novel, "Blue Movie." ... **Clive Davis** is first non-performer to host "Midnight Special." His March 14 segment will feature all Arista artists with some of Clive's Columbia album.

Billboard, Feb. 11 should have identified **Norman Schwartz** as former president/founder of Sky Records and **Nat Shapiro** as former Columbia international art, creative services and music publishing director. ... **Globo Vannelli** makes first TV appearance Feb. 15 on "Soul Train."

Kool & The Gang set for first Japan tour June 24-July 3. ... **Don McLean** plays 10 cities in New Zealand and Australia during month-long tour beginning Feb. 27. ... **Redbone** became first rock group to make extensive tour of Australia, India, and Japan, in tour that included two weeks and included 10 concerts. ... **Atlantic**, which made new discs recently with "Country Life," which displayed two girls uncovering a bit too much, decided to put out a new jacket as well. The more modern new LP is **Paul Simon** and girls features lush of winning.

Speaking of Atlantic, it signed award-winning violinist **Michael Urbaniak** to produce **Frank Factory**, in special arrangement with Columbia. He remains under pact between Columbia and Atlantic.

Sponsor Clorox of ABC-TV's **Dick Clark** "American Music Awards" to air Feb. 18 will coordinate with a \$1.59 album premium promotion of "Top Ten Hits Of 1974." The album will be sold through TV spots and supermarket displays. ... **Ohio Players** headline at Radio City Music Hall this week.

Tommy Overstreet named honorary Chadwick Indian Chief. ... **Gary Glitter** completing new concept album with **Donna Summer** and **Donna Summer** and **Donna Summer** nabbed soundtrack album rights to "Macon County Line" including **Boobie George**'s single "Another Time, Another Place."

Jethro Tull fans in Chicago waited overnight in zero temperatures to buy out of the two Chicago Stadium shows. ... **John Davidson** in CBS-TV movie "Shell Game." **Cannibal Ashford** made acting debut on "Kung Fu" episode.

Johnny Urbaniak to play his jazz violin with Miami Community Orchestra Saturday (15). ... **John Williams** scoring **Clint Eastwood** film "The Eiger Sanction." ... **Don Elliott** scoring "The Happy Hooker."

Johnny elementary school was rededicated as **Scott Joplin** School. **ASPCA** unveiled plaque at school, 792 S. Honore St. ... **Chappell Music** has extended its sole agent agreement with **Tobey Music Corp.**, owned and operated by **Henry and Harry Tobias**, for another five years.

Continued from page 3

best buy of any entertainment form today. I'd love to see the RIAA start getting behind a massive ad campaign about how records are the best investment you can make.

Bogart has a solid base for his current optimism. After the Casablanca custom label distribution deal with Warner Bros. was ended in October by mutual consent of both parties, Bogart went into hock for \$11 million to get out the "Here's Johnny" twindisk anthology of "Tonight Show" recordings. He says the gamble has paid off amply.

Bogart claims 450,000 units of the first 50,000 pressings are now sold. "Here's Johnny" has grossed \$56,165 at \$12.96 and has generally retailed from \$8.98 to \$9.98. "This is only the opening campaign we think will be able to do with this album," he says.

He likens the current state of the record industry to the directionless floundering that he says existed when he founded **Blue Bird**. He says years ago there was nothing but psychedelic music that a few critics adored and wasn't selling any

InsideTrack

A Beagle disk was not uncommon but here's one for a dog. Beagle's name is **Dolly Liberty**, age 5, who was given "Good Dog" for contributing to title song of **Allee Cooper's** "Music Of Love" album. She barked. ... **Paul Vain** is producing **Dede Warren** for the Private Stock label. ... **Singer William Warfield** gives benefit concert at Carnegie Hall March 24 at Duke Ellington Cancer Center. It marks first N.Y. appearance in five years for cantor.

Betty Hutton being mailed copy of "Look For Love" as possible disk tune on **Fat Records**. ... **Four CTT** artists, **Hubert Laws**, **Mill Jackson**, **Ron Carter** and **George Benson** won top spots in **Playboy** Magazine's 1975 All-Star Awards survey. ... **Days** weekly cash TV series, has expanded and now includes a music/interview segment.

Acres **Kathleen King** and **Donnie Dacus**, guitarist for **Stephen Stills** and **after several songs** for **Roger McGuinn's** **LP**, set to marry. ... **Burt Reynolds** and all-star country line-up at Nashville benefit premiere sold out "W.W. And The Duke Dancekings" with tickets being scalped for up to \$100.

Winter schools to concentrate on state fair gigs this summer, now that "Fairytale" established them as country attractions as well as rockers. **BENEFIT DATES:** **Eddie Kendricks**, **Harold Melvin And The Blue Notes**, **Carl Douglas** and **Disco-Ten** headlining at **Felt Forum** in **Concord, Calif.** ... **Marvin Gaye**, **Tavares**, and **the Tins** play Toronto for **United Artists's** Coalition. ... **Johnny Tillotson** hosted **Central** **Play** Telethons in Atlanta, Orlando and Oklahoma City.

Lena **Cartrell** won **Feminist Party's** First International Music Award. ... **Keith Moon**, madcap **Who** drummer, coming out with his first solo LP. ... **Joe Cocker** touring Australia and New Zealand.

Tony Bennett and **Lena Horne's** **Los Angeles** Schubert **Concert** at **Felt Forum** in **Concord, Calif.** ... **David Child** Study Center. ... **Wayne Newton** hospitalized in Las Vegas and **Robert Goulet** filed in San Diego.

Magic Mountain's third "50 Rock 'N' Roll Festival" goes Saturday-Dominion (15-17) with the **Olympics**, the **Crusaders**, **the Coasters** and **the Wailers** among the line-up of oldies talent. ... **Beach Boy Carl Wilson** producing **LP** of **Dad Martin's** son, **Ricky**.

Commander **Cody** trading in his old tour bus, **Honeybus**, for a new one. ... **Sweeney** **Rock** TV project, now in London. ... **Back** **Ones** **Vegas** **HQ** is now the Sands instead of the Frontier. ... **Tracy Nelson** on public television network show produced in Dallas.

LATE SIGNING: **The Dramatics** to **ABC**. **Traffic's** "Low Spark of High Heeled Boys" went plunk. ... **So** **Good** **Right** **Now** **When** **Were** **On** **Vics**. ... **Hay** **Atto** **the** **first** **TV** **special** **will** **network** **on** **NBC** in **March**. ... **All** **six** **Warner** **Bros.** **Music** **Show** touring groups were represented in a 28-musician jam at their Amsterdam show.

Dominic **Frontiere** scoring "Black Blah!" **NBC-TV** film. ... **Leonard Feather** and **Irving Berlin's** "Encyclopedia Of Jazz In The '70s" with 1,500 musician biographies due for early 1976. ... **Woody Herman's** **Thundering Herd** cut two Fantasy albums in four days.

Don't Run Scared—Neil Bogart

Continued from page 3

records. What the market obviously needs now is upbeat, happy records that can make people forget their troubles."

Bogart describes his last six months as being entirely to negotiating the end of his Warner contract and then kicking off the "Here's Johnny" project with all its warring elements. He says he has a \$400,000 advertising budget. "I feel like I'm just getting back into the music business again," Bogart says. He is currently negotiating or co-producing three Casablanca artists and hopes to trade his latter-day administrative burdens for a more exclusive involvement with Warner.

To this end, Bogart is actually now shopping around for a top record executive to take over the post of Casablanca Records president. He hasn't yet decided what his new title will be. But the company will be run somewhat along the lines of **Buddah**, where Bogart and **Tommy Boy** are partners. ... **Wendy** **Williams** will be due to spend 18 hours a day in the studio and go on the road with her releases," he says.

Bogart feels that the current shutdown period in the record business will drive out a lot of marginal labels, but that the stronger small independents who use independent distribution will come out more powerful force than ever, if they move aggressively.

He also says that Casablanca is actively seeking good artists and labels are making very good deals. "We want to hear every good tape on the street and we'll sign everybody we feel can record records today," says Bogart.

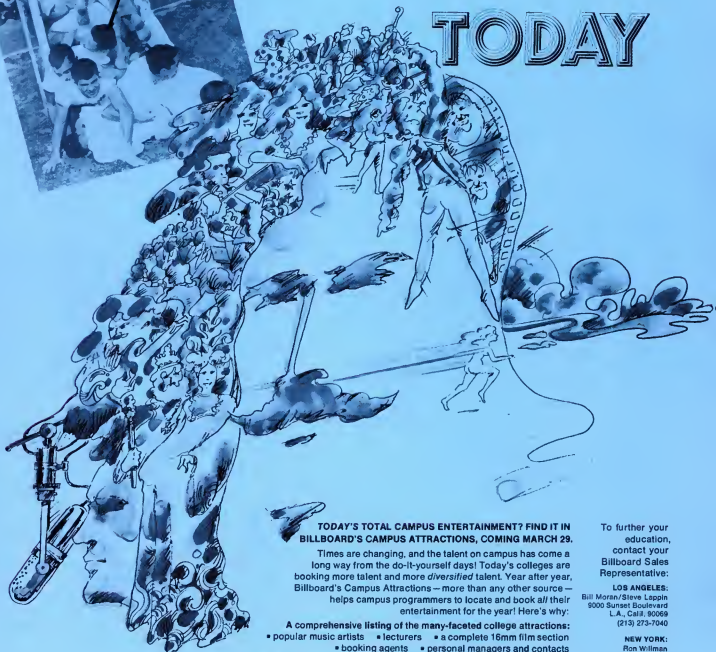
Berry Goes RCA

NEW YORK—Newest independent deal for RCA Records is a production agreement with writer-producer **Jeff Barry** who already is recording two new talents. **Dave Edwards** and **Shirley Carter**. ... **Berry** credits include "I Honestly Love You," Grammy song of the year nominee (**Olivia Newton-John**), two NARM records of the year "Sugar Sugar" (**The Archies**) and "I'm A Believer" (**The Monkees**), and the theme song for "The Jeffersons," new CBS-TV comedy.

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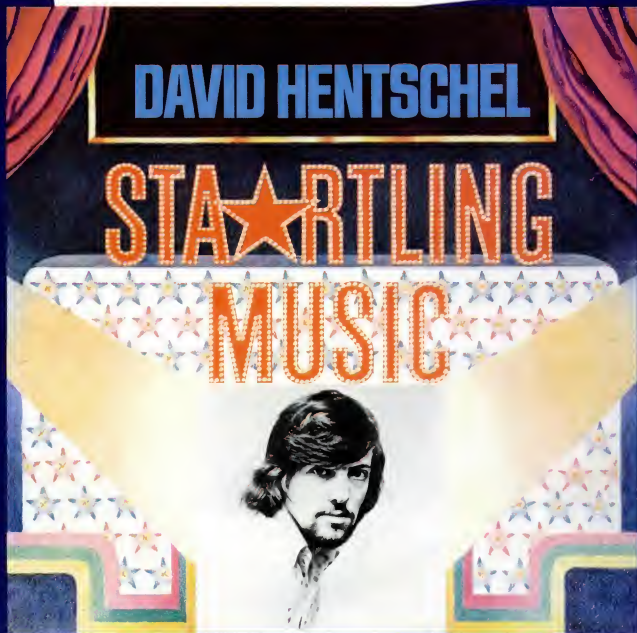
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